

THE STYLE AND DATING OF YUE WARE

IN

THE NINTH AND TENTH CENTURIES

ON THE BASIS OF RECENT CHINESE ARCHAEOLOGY

VOLUME I

TEXT

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Abstract

The first chapter introduces the background to Yue ware, the green ware produced over the period from the eighth to the eleventh century in Zhejiang province, and describes both the historical situation within the period and the ceramic tradition of the region.

The second chapter discusses the literature relating to Yue ware. On account of the existence of written records, Yue ware survived descriptively and was finally identified. These literary works still remain a valuable record of traditional Chinese connoisseurship on Yue ware, and demand serious study notwithstanding the availability of the artefacts.

The third chapter, based on the archaeological reports, is an account of the three main sites: Yuyao, Shangyu and Yinxian. The reports provide us with not only the location and contents of the sites but also the general characteristics of Yue ware.

The fourth chapter works out the typology of shape and decoration. Apart from the archaeological material, samples from museum collections are also included as illustration. The most important element is the comparison of shape and decoration with other Tang crafts, most of all the silverwork, lacquer, bronze and textiles.

The fifth chapter deals with the problem of dating. The dated and datable pieces make possible the division of stylistic development into three stages, the most important being that around the middle of the tenth century.

Final conclusions are drawn in the last chapter on the basis, firstly, of material concerned with the connoisseurship and provenance; and secondly, of the Yue ware style, taking shape and decoration into consideration as well as comparison with the Tang crafts. Using all this evidence a new dating related to the stylistic development is proposed in three main stages: (1) from middle Tang to early Wuyue kingdom; (2) from early to a middle Wuyue kingdom; (3) from middle Wuyue kingdom to Northern Song.

TABLE OF CONTENTS

	Page
<u>Title Page</u>	1
<u>Abstract</u>	2 - 3
<u>Table of Contents</u>	4 - 5
<u>Acknowledgement</u>	6
<u>List of Plates</u>	7 - 29
<u>List of Maps and Tables</u>	30
<u>Chronology of the Wuyue Kingdom</u>	31
<u>Chapter I</u>	
Background	32 - 44
I. Historical and Political Background	32
1. Transitional Phase --- High Creative Period	32 - 34
2. Wuyue Kingdom --- Patronage from the Qian family	34 - 36
Map of the Wuyue Kingdom	37
II. The Ceramic Tradition	38
1. Proto-yue in the Six Dynasties	38 - 39
2. Yue Ware among Tang Ceramics	40 - 41
III. Conclusion	42
<u>Chapter II</u>	
Yue Ware in Literature	45 - 71
I. Yue Ware in Tang Poems	47 - 50
II. <u>Mise</u> in the Song <u>Biji</u>	51 - 52
III. Chaiyao in the Ming Dynasty	53 - 56
IV. Synthesis in Qing Research	57 - 59
V. Conclusion	60 - 61
Tables	65 - 71
<u>Chapter III</u>	
Provenance and General Characteristics	72 - 95
I. The Three Main Sites	72
1. Yuyao	75 - 77
2. Shangyu	78 - 79
3. Yinxian	80 - 81
Maps of the Kiln Sites	82 - 85

II. The General Characteristics	86
1. Body and Glaze	86 - 87
2. Saggars and Spurmarks	88 - 90
3. Kiln Remains	90
III. Conclusion	91 - 93
 <u>Chapter IV</u>	
Shapes and Decoration	96 - 169
I. Leading Shapes	96 - 126
II. Decoration	127
1. Decorative Techniques	127 - 131
2. Motifs	132 - 161
III. Conclusion	162 - 166
 <u>Chapter V</u>	
The Dating of Yue Ware	170 - 195
I. Materials for Dating	171
1. Dated Pieces	171 - 174
2. Pieces from Tombs in Zhejiang and Jiangsu Provinces	175 - 177
3. Evidence from the Ports	178 - 179
4. Finds from Pagodas	180
5. Other Materials	181
II. The Dating based on the Stylistic Development	182
1. Middle Tang to Early Wuyue Kingdom	184 - 186
2. Early to Middle Wuyue Kingdom	187 - 188
3. Middle Wuyue Kingdom to Early Northern Song	189 - 190
 <u>Chapter VI</u>	
Conclusion	196 - 203
<u>Abbreviation</u>	204 - 205
<u>Bibliography</u>	206 - 221

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7

List of Plates

Preliminary Notes:

1. Fragments in the British Museum and David Foundation are photographed by the author and are first published.
2. Photographs of all the specimens from the Palace Museum, Peking and some from the Shanghai Museum were taken by the author during a trip last year.
3. Pieces from the Ashmolean Museum, the KSAC and the Yueqi tulu are given their original numbering as in BW18.(1), BW8 and BC4.(1).

LIST OF PLATES

THE THREE MAIN SITES

1. The Huangshanshan site in the Shanglinhu complex
KGXB 1959.3, pl.1.1

2. Finds from Shangyu, WW 1963.1, fig.1 & 2

3. Finds from Yinxian, WW 1973.5, pp.30-37,

fig.17 & 18

4a. Cover-shaped saggar from Yuyao

PLUMER, BW15, fig.4

b. Bowl-shaped saggar from Yuyao, KGXB 1959.3, pl.4.7

c. Kiln tools at Yinxian

WW 1957.3, fig.6

5a-b. Long-shaped spurmarks in circular arrangement

Bowl fragment, David Foundation

c-d. Spot-shaped spurmarks

Bowl fragment, David Foundation

SHAPES

BOWLS

6a. Bowl with broad low footring, D.15.5 cm

MFEA, Stockholm; TTT v.9, mono.pl.78

cf: Ashmolean Museum, no.176.186

b. Bowl with straight footring and dented sides

D.16.5 cm

Freer Gallery; TTT v.10, mono.pl.33

cf: KGXB 1959.3, pl.6.9

c. Bowl with splayed footring and lobed sides

D.12.2 cm

V & A, London; TTT v.6, mono.pl.60

BASINS

- 7a. Basin with phoenixes incised inside and petals outside, D. 12.3 cm
David Foundation; TTT v.7, color pl.3
- 7b. Basin decorated with incised palmette scroll border, D. 18.5 cm H. 5.3 cm
MFEA Stockholm; TTT v.9, mono. pl.82
- 7c. Basin with thickened rim
D. 19.7 cm
V & A, London; TTT v.6, mono. pl.61
cf: finds from Yinxian, WW 1973.5, fig.7.1

CUPS

- 8a. Elliptical cup
Shanghai Museum
photographed by the author; also BC.6, pl.18
cf: KGXB 1959.3, pl.3.16, i.e. KSAC no.48
- 8b. Elliptical cup in beaten silver
Carl Kempe Collection, GYLLENSVARD, 1, no.119
- 8c. Cup with dented sides, foliated rims and high footring, D. 11.1cm
V & A, London; TTT v.6, color pl.18
- 8d. Cup with lobed sides and splayed footring
D. 8.2cm H. 5.0 cm
MFEA Stockholm; TTT v.9, mono.pl.79

CUPSTANDS

9a-b Silver cupstand in shape of a lotus leaf

From Xian, mid. ninth century, H.4.5 cm

BJ8, p.102, pl.64 & 65

9c. Cupstand with a high upraised ridged centre

D. 13.02 cm

Ashmolean Museum, no.142

9d. Cupstand with a cup-shaped centre

Ashmolean Museum, no. 139

BOXES

10a. Box with four-petalled decoration

D. 7.5 cm

David Foundation; TTT v.7, mono pl.6

10b. Box with four-petalled decoration

D. 5.4 cm

MFA, Boston; TTT v.11, mono.pl.107

cf: KSAC no.50

10c. Box with flatten top and incised knob pattern

D. 12.3 cm

David Foundation; TTT v.7, color pl.2

cf: KSAC no.58

11. Boxes with carved and incised design and
splayed footring

Ashmolean Museum, no. 151, 152

12a. Box incised with floral scrolls

D. 13.4cm H. 4.1 cm

Tokyo National Museum; TTT v.1, mono.pl.43

cf: WW 1973.5, fig.9.5 & 13.5

b. Box with lotus in relief

H. 7.3 cm

British Museum; TTT v.5, mono.pl.45

c. Triple box

H. 5.5 cm

MFA, Boston; TTT v.9, mono.pl.84

13a. Ring-shaped box incised with cranes and clouds

Ashmolean Museum, no. 140

13b. Ring-shaped box incised with floral design

Palace Museum, Peking

Photographed by the author

13c. Ring-shaped silver box

BJ 13, fig.60

EWERS

14a. Finds from Yuyao

KGXB 1959.3, pl.3

14b. Pear-shaped ewer with faceted spout

Shanghai Museum,

Photographed by the author

14c. Pear-shaped ewer with round spout

Ashmolean Museum, no. 172

14d. Pear-shaped glass ewer

Shosoin BJ9 V.I, pl.2

- 15a. Ewer with globular body and long neck
Shanghai Museum
- 15b. Ewer with ovoid body and long wide neck
Shanghai Museum
Photographed by the author
- 15c. Ewer with ribbed ovoid body and plaque lugs
Shangyu, WW 1963.1, fig.10
- 16a. Ewer with ovoid body, domed cover and
refined incising, from a tomb in Jiangsu
WW 1970. 10, fig.1
- 16b. Ewer with ovoid body, domed cover and
lotus petals
H. 19.0 cm
Musée Guimet; TTT v.8, mono.pl.27
- 16c. Silver ewer
British Museum; British Museum Quarterly
1926, v.1. pl.1X
- 16d. Gourd-shaped ewer
H 20.0 cm
Museum Pusat; TTT v.3, colour pl.20
- 16e. Miniature gourd-shaped ewer
H. 7.5 cm
MFEA Stockholm; TTT v.9, mono pl.81

VASES

17a. Covered vase in plain body

H. 32.6 cm

The Freer Gallery of Art; TTT v.10,
mono. pl.34

17b. Vase with incised cloud scrolls

H. 33.2 cm

British Museum; TTT v.5, mono.pl.46

17c. Covered vase with incised petals

H. 38.1 cm

MFA Boston; TTT v.11, colour pl.28

cf: Yinxian vases, WW 1973.5, fig.8.2

17d. Vase with carved floral design

H. 32.0 cm

Museum Pusat; TTT v.3, colour pl.26

18a. Vase in shape of double fish

H. 23.5 cm

David Foundation; STZ v.11, pl.151

18b. Miniature vase

H. 9.85 cm

Ashmolean Museum, no. 193

18c. Sancai vase

V & A, London, ST2. pl.246

18d. White vase

BC9, pl.169

GLOBULAR JARS

19a. Jar carved with lotus petals

H. 12.5cm

Museum Pusat; TTT v.3, colour pl.21

cf: Ashmolean Museum, no.126

b. Jar carved with lotus petals

H. 7.4cm

MFA Boston; TTT v.11, mono.pl.103

c. Jar with encircling floral motif

Shanghai Museum

Photographed by the author;

also BC6, pl.27

d. Silver jar with floral motif

GYLLENSVARD, BW6. (1), no.93

SPITTOONS

20a. Spittoon in plain body

D. 16.7 cm

David Foundation; TTT v.7, mono. pl.5

cf: Ashmolean Museum, no.164,165

Yuyao, KGXB 1959.3, pl.4.4

b. Spittoon with frilled lip

Ashmolean Museum, no. 163; STZ. pl.243

c. Glass spittoon

Shosoin; BJ, v.1, pl.4

d. Silver spittoon

Carl Kempe collection

GYLLENSVARD, BW 6. (1), no.114.b

- 21a. Spittoon with incised design of silverwork
decorative repertoire
Prins Yi Household Museum
BJ 2, v.8, pl.1028
- 21b. Silver spittoon with chased cranes among
clouds and peony rosettes
Tomb dated to early tenth century
WW 1975.8, pp.66-72

CENSERS

- 22a. Censer in shape of a stemmed bowl
Yuyao
KGXB 1959.3, pl.4.3
- b. Censers with stepped stem
Yuyao
KGXB 1959.3, pl.4.1 & 4.2
- c. Jar with four horizontal lugs
Shanghai Museum; BC6, pl.19
- d. Jar with two verticle lugs
Ashmolean Museum, no. 180

WARM BOWLS

- 23a. Warm bowl with carved and incised design
Ashmolean Museum, no.146
- 23b. Fragments from Yinxian
WW 1973.5, fig.16.13 & 16.14

WATERPOTS

23c. Waterpots from Yuyao

KGXB 1959.3, pl.5.6, 5.7, 3.17

d-f. Three types of waterpots in Ashmolean
Museum

Ashmolean Museum, no. 129, 130, 175.

BOWLS WITH METAL BOUND RIMS

24a. Bowl with metal bound mouthrim

MFA, Boston; TTT, mono.pl.101

b. Bowl with metal bound footring

David Foundation; TTT v.7, mono.pl.8

DRAGONS

25a. Vase with gold gilt dragon

H. 37.2 cm

Zhejiang province museum

ADDIS, BW1.(1), pl.9

b. Drawing of the dragon vase

KG 1975.3, fig.10

c. Bowl with carved and incised design of
three dragons inside and wave pattern
outside

D. 27 cm

Metropolitan Museum; TTT v.12, colour pl.12

- 26a. Fragment of a box cover, incised with
a dragon chasing pearl
- b. Fragment of a shape in close form, incised
with a dragon against a tendril background
- c. Fragment of a bowl, carved in relief with a
dragon inside and petals outside

David Foundation

Photographed by the author

- d. Fragment of a big bowl with carved and
incised design of dragon and tendrils
inside and petals outside

British Museum

Photographed by the author

- 27a. Fragment with coiled dragon chasing pearl
against a tendril background

Yueqi tulu, no.8

- b. Fragment with coiled dragon chasing pearl
Yueqi tulu, no.12

- c. Fragment from Dafoutou at Yuyao

KGXB 1959.3, fig.8.3, 8.5

- 28a. Mural stone carving in tombs

Wu Hanyue's tomb

KG 1975.3, fig.4 top

- b. Bronze mirror in Tang

D. 26.1 cm, excavated from a tomb at Xian;

BJ 3, p.99, fig. 59

cf: BC 14, pl.10 & 11

c. The outside bottom of a silver bowl

H. 4.2cm; D. of the foot 7 cm

Hejiacun, Xian

BC 9, p.45 bottom

FISH DRAGONS

29a. Heads, fins and tails of paired fish dragons. Deep bowl, H.9.5 cm D. 16.7 cm
MFA, Boston; TTT v.11, colour pl.27

b. Heads and fins of a paired fish dragons
Deep bowl
Ashmolean Museum, no. 186

c. Head and fins of paired fish dragons
Bowl with metal bound rim, D. 14.0 cm
David Foundation; TTT v.7, mono.pl.7

30a. Head of a fish dragon against waves
Basin
Shanghai Museum

Photographed by the author

b-c. Distinctive features of a fish dragon
Fragments of a basin
British Museum

Photographed by the author

- 31a. Two fish dragons in rotation against a
wave background

Fragment of a bowl

Yueqi tulu, no.10

- b. One coiled fish dragon with only its head,
fin and tail visible

Fragment of a basin

Yueqi tulu, no.11

- c. Heads of four fish dragons

Silver bowl with parcel gold gilt

Nelson Gallery; BW17, p.91

- d. A fish dragon against waves

Silver bowl with parcel gold gilt

Excavated from Tongcun, Shaanxi

WW 1980.7, pp96

PHOENIXES

- 32a. Phoenixes in rotation as a main motif,

Fragment of a basin

Yueqi tulu, no. 43

cf: *ibid.* no.44,46

- b. Phoenix in smaller proportions and in relief

Yueqi tulu, no.41

cf: *ibid.* no.37,38,40

- c. Phoenixes and dragon together

Fragment of a basin

Yueqi tulu, no.42

- d. Phoenixes chased on a silver basin
From Wang Jian's tomb; BC11; fig.50

PARROTS

- 33a. Two parrots in rotation
Fragment from Yuyao
KGXB 1959.3, fig.8.1
- b. Two parrots in rotation
Ewer
Metropolitan Museum, TTT v.12, pl.19
- 34a. Parrots surrounding by floral scrolls
Fragment
British Museum
cf: Yueqi tulu, no.47, 48
- b. Parrots on a silver dish
British Museum; British Museum Quarterly,
1926, v.1
- c. Parrots of Mother-of-pearl inlaid on wood
lute, Shosoin; BJ 9, v.III.pl.6
- d. Parrots on a wool rug
Shosoin; BJ 9, v.III, pl.106

CRANES

- 35a. Two cranes against a tendril background
Bowl fragment
British Museum
cf: Four cranes against tendril background
Box cover from Yuyao, KGXB 1959.3

- b. Many cranes against tendril background

Vase fragment

Yueqi tulu, no.73

- c. Crane in silver foil

Carl Kempe collection

GYLLENDSVARD, BW 6. (1), no.43b

cf: Shosoin, v.III, pl.12

- d. Paired cranes

Rubbing of silver cabinet dated to A.D.829

BC12

BIRDS

- 36a. A bird against a tendril background

Box, STZ, v.11, pl.240

- b. One bird amid two flowers and two leaves
chased on the inner bottom of a silver
bowl

WW 1966.1, pp.46-47, fig.4.1

BUTTERFLIES

- 37a. Confronted butterflies

Bowl fragment

David Foundation

- b. Butterflies in profile

KGXB, 1959.3, fig. 7.3

cf: Yueqi tulu, 36, 34 top

38a. Confronted butterflies

Bowl fragment

British Museum

b. Confronted butterflies

Finds from Yinxian

WW 1973.5, fig. 5.4

c. Confronted butterflies

Finds from Yuyao

KGXB 1959.3, fig. 7.4, i.e. KSAC, no.55

cf: Yueqi tulu, no.35,34 bottom

d. Butterflies on a bronze mirror dated to

A.D.829, BCl2, pl.158

FIGURINES

39a-d. Drawings of fragments incised with seated

scholars, Yueqi tulu, no.24-28

e. Fragment incised with a scholar tasting tea

Yueqi tulu, no.23,

photograph of the drawing no.24

f. Cupstand incised with a scholar tasting tea

Ashmolean Museum, no.143

cf: one in the Palace Museum, Peking

40a. Fragment carved with a scholars' gathering

BC 4.3, pl.12, i.e. photograph of the drawing

no.25 in Yueqi tulu

b. Mirror inlaid with mother-of-pearl

excavated from a tomb in Loyang, Henan

BJ 3, p.83, pl.16

cf: Shosoin, BJ 9, v.II, pl.3

- c. Lacquer painting on a flute
Shosoin
BJ 9, v.III, pl.10
- d. Mural brick carving in a tomb at
Nanking, BJ 8, p.123,pl.37

TORTOISES, FISH, ANIMALS

- 41a. Tortoise amid veins of a leaf
Fragment of a basin
British Museum
- b. Knob of a bronze mirror
Shosoin
BJ 9, v.III, pl.69
cf: BC 15, pl.91
- c. A pair of catfishes
Fragment of a basin
Yueqi tulu, no.20
- d. A pair of catfishes
Silver laddle
GYLLENDSVARD, BW 6.(1), no.141
- e. Big-tailed animals
silver foil
GYLLENDSVARD, BW6.(1), no.123c
- f. Recumbent deer
Dish
Ashmolean Museum, no.195

FLORAL SCROLLS

42a-b. Fragments from Yuyao

KGXB 1959.3, fig.8.7 & 8.6

c. Bowl fragment from Yuyao

Yueqi tulu, no.29

43a-b. Fragments from Yinxian

WW 1973.5, fig.12,13

c. Bowl fragment possibly from Yinxian

David Foundation

Photographed by the author

FLORAL SPRAYS

44a. Fragment of a basin from Yuyao

KGXB 1959.3, fig.8.9

b. Floral spray carved and incised on a box
cover, Freer Gallery; TTT, v.10, colour pl.14

cf: Shangyu finds, WW 1963.1, fig.1.13

c. Floral spray on a box cover

Ashmolean Museum, no.124

PETALS IN ROSETTE

45a-b. Two arrangements of petals in rosette

Fragments in the British Museum

c. Pointed petals in Rossette

Fragment in the David Foundation

46a. Lotus rosette on a fragment

Drawing in the Yueqi tulu, no.72

b. Lotus rosette decorating a box cover

Palace Museum, Peking

- c. Petals in rosette combined with
lotus seeds on sancai ware
V & A, London, TTT v.6, colour pl.14
- d. Four-petalled flower
Fragment from Yuyao
KGXB 1959.3, fig.7.7
- e. Four-petalled flower on a dyed cloth
BJ 3, pl.95

PETALS IN LAYERS

- 47a. Petals in layers round the body of a ewer
Ashmolean Museum, no.138
- b. Petals on the exteriors of basins and jars
Finds from Yinxian
WW 1973.5, fig.7 & 8.
- c. Plain petals and incised petals
Yueqi tulu, no.70
- 48a-b. Petals of elaborate decoration on a silver
bowl
Carl Kempe collection
GYLLEND SVARD, BW6. (1), no.117
- c-d. Petals on a silver bowl, closest parallel
WW 1966.1, pp.46-47, fig.4.2 & 4.3

QUARTERFOIL PATTERNS

- 49a. Simple version of the pattern from Yuyao
KGXB 1959.3, fig.7.5
- b. Fragment in the British Museum
- c. Broken bowl in the Ashmolean Museum
Ashmolean Museum, no.141
- d. Pattern on a silver box
Carl Kempe collection
KYLLEND SVARD, BW6. (1) no.91a
- e. Complicated version of the pattern from
Yuyao
KGXB 1959.3, fig.7.6
- 50a. Complicated version with Lotus leaves &
buds
Fragment in the David Foundation
- b-c. Lotus leaves and buds on Sancai basins
Tokyo National Museum. BJ11, no. 99 & 100
- d. Drawing of a fragment
Yueqi tulu, no.62-top

Lotus Leaves

- 51a. Basin with carved leaves in two opposite
directions
British Museum; TTT, v.5, mono.pl.44
- b. Drawing of a fragment
Yueqi tulu, no.86

- c. Dish with incised lotus leaves on the
broad brim
MFEA, Stockholm; TTT, v.9, mono.pl.85
cf: Ashmolean Museum, no.116
- d. Silver box in shape of a half-opened
lotus leaf
Carl Kempe collection
GYLLENDSVARD, BW6.(1) no.124b
- 52a-b. Wave Patterns on the exteriors of bowls
see Pl.19.1 & 19.3
- c-f Tendrils and Palmettes on silverwork
Carl Kempe collection
GYLLENDSVARD, BW6.(1) no.124a, 112b,
106 & 107, 91b

Dated and Datable Pieces

- 53a. Vase-epitaph
Dated A.D.850; Inscription: Dazhong sinian
Yuyao
KGXB 1959.3, pl.2.1
- b. Vase incised with dragon
Tomb dated to A.D.834
Palace Museum, Peking
- c. Vase with dragon in relief
From the kiln site Goutou jinshan at
Yuyao
KGXB 1959.3, pl.2.3

d-e Jar-epitaph and the rubbing of its
inscription

Dated A.D.922; Inscription: Longde Ernian

From Yuyao; H. 19.5 cm

KGXB 1959.3, pl.2.4 & 8

54a. Ewer

Tomb dated to A.D.810

BJ 1, pl.68 and BJ 10, pl.83

b. Basin incised with floral motif

Tomb dated to A.D.810

Palace Museum, Peking

c. Broken ewers

Dated A.D. 847; Inscription: Dazhong Yuannian

From Shanghai market

BC 4.3, fig. 10

d. Broken ewer

Dated A.D.847-860; Inscription: Dazhong

Yinxian

KG 1964.4, pl.5.2

e. Moulded bowl

Dated A.D.848; Inscription: Dazhong ernian

Ningbo

WW 1976.7, fig.1

f. Octagonal vase

Tomb dated to A.D.871

BJ 1, pl.69

55. Finds from Ningbo :

Dated to late Ninth century

WW 1976.7, fig.1

56a-d. Finds from a tomb in Jiangsu

Dated to mid. tenth century

WW 1970.10, fig.2-5

e. Vase with underglaze painted cloud scrolls

Tomb dated to early tenth century

ST2 Pl.245; BJ1, Pl.72

f. Cup and stand in shape of a lotus flower

Suzhou pagoda, dated to A.D.959

ST2, pl.239

57a. Vase incised with lotus petals

Dated to A.D.978; Inscription: Taiping wuyin

Shanghai Museum; BC6 pl.28

b. Fragment of a bowl

Dated to A.D.978; Inscription: Taiping wuyin

MFA, Boston; TTT v.11, mono pl.107

c. Basin incised with tendril scrolls

Dated to A.D.978; Inscription: Taiping wuyin

LOEHR, BW10

d. Box incised with floral design

Dated to A.D.977; Inscription: Taiping dingchou

LOEHR, BW10

List of Maps

	Page
1. The Wuyue Kingdom	37
2. The Three Main Sites and Other Archaeological Sites in Northern Zhejiang	82
3. The Kiln Complex at Yuyao	83
4. The Kiln Complex at Shangyu	84
5. Kiln Sites in the Vicinity of Yinxian	85

List of Tables

1. Yue Ware in Tang Poems	66
2. Yue Ware in Song <u>Biji</u>	66
3. Tribute Records	67-68
4. Synthesis in Qing Research (1) : Yuezhou Yao	69
5. Synthesis in Qing Research (2) : <u>Mise</u> Yao	70
6. Synthesis in Qing Research (3) : Chaiyao	71
7. Dated and Datable Pieces of Yue Ware	194-195

Chronology of the Wuyue Kingdom

	<u>Wuyue Kingdom</u>	<u>Orthodox Dynasties</u>	
A.D. 893			
	Qian Liu	Tang	
			A.D. 907
		Later Liang	
			A.D. 923
		Later Tang	
A.D. 932			
	Qian Yuanhuan		A.D. 934
A.D. 941		Later Jin	
	Qian Hongzuo		
A.D. 947			A.D. 947
A.D. 948	Qian Hongzhong	Later Han	A.D. 951
	Qian Li	Later Zhou	A.D. 960
		Song	
A.D. 978			

CHAPTER I.

BACKGROUND

I. Historical and Political Background

1. Transitional Phase — High Creative Period

The production of Yue ware covered by the terms transitional phase and high creative period falls into the years from the middle of Tang to the early Song dynasty, that is from the eighth to the eleventh century. Yue ware of a particularly high quality was produced mainly in the tenth century when the Wuyue kingdom was established in the time of the Five Dynasties.

The decline of the Tang empire accelerated after the An Lu-shan rebellion in A.D. 756. Nevertheless the weakening state survived many subsequent disasters until decisively overthrown in A.D. 907 by a Jiedushi (i.e. military Governor) 節度使 Zhu Wen, the first emperor of the Later Liang dynasty. This dynasty did not endure for long, being succeeded by other Jiedushis who in their turn were defeated, all within fifty-three years. As a consequence, there were five very short dynasties bridging Tang and Song, and the period is historically termed the Five Dynasties (A.D. 907-906).¹

In fact these dynasties maintained power over a very small region of the former empire. They were located in the Henan and Hebei areas with Liao as a northern neighbour, and with the southern area fragmented into small kingdoms in the hands of the other Jiedushis. In all, there were at various times about twenty kingdoms in existence, but only ten of them were regarded as of significance and recorded in historical texts as the 'Ten Kingdoms'.² Thereafter, the whole period is conventionally termed either Five Dynasties or Five Dynasties and Ten Kingdoms (Map 1, p.37)

It is likely that whenever there were transitional phases, which usually occurred in the gap between two long-lasting dynasties, the cultural centre shifted and as a result created remarkable provincial development. In the case of the Five Dynasties, the several cultural centres flourished were located in Jiangsu, Zhejiang, Guangdong and Sichuan, under the more powerful kingdoms respectively of Southern Tang, Wuyue, Southern Han, and Former Shu. Crafts including textiles, printing, lacquer and ceramics made great strides with the growth of these centres and the Five

Dynasties period gained fame as a high creative transitional period, paralleling the Warring States and Six Dynasties before it. Amongst these crafts, Yue ware from the Wuyue kingdom is to be particularly noted. It is not only one of the most ornamental arts of its own period but is also the precursor of subsequent monochrome ware.

The following is a brief account of the history of the Wuyue Kingdom, which set the stage for Yue ware.

2. Wuyue Kingdom (A.D.893-978) — Patronage From the Qian Family

In the year A.D.875, the rebellion led by Huang Chao ravaged the Chekiang area. This gave Qian Liu, the Zhen-hai Zhen-dong Jiedushi 鎮海鎮東節度使 the opportunity to make use of zhen-hai garrison in Hangzhou and the Zhen-dong garrison in Yuezhou to expand his power in the guise of protecting Zhejiang. He finally claimed independence in A.D.893, receiving also the honour of the title Yue Prince from the Tang imperial household in A.D.902, and yet later, in A.D.906, he was honoured as the Wu Prince. In the meanwhile, he established Hangzhou as his

political and military centre and named it the Western Capital and Yuezhou the Eastern Capital, after the practice of the Tang policy. Shortly after the Later Liang dynasty was founded, Qian Liu either declared himself the emperor of the Wuyue kingdom or was honoured in this manner by Liang. In Later Tang he even sent ambassadors to Xinlo (Southeastern Korea) and Bohai (Liaoning). This might have been partly his strategy or diplomacy but it also indicates a certain strength of the kingdom under his leadership.

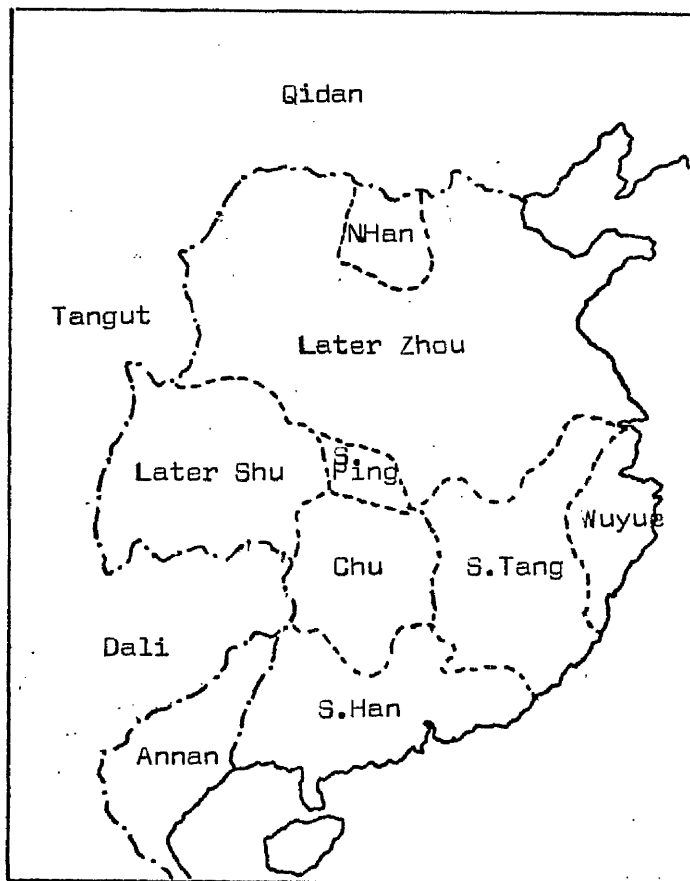
At the death of Qian Liu in A.D.932, Qian Yuanluan reigned for ten years, followed by Qian Hongzuo who came to the throne as a boy of thirteen and died at the early age of twenty. Qian Hongzhong, his successor, was emperor for only six months and was replaced by Qian Di, his younger brother. Qian Ti governed for over 30 years and much strengthened his kingdom. He continued the communication with the neighbouring countries and dedicated many Buddhist temples. In A.D.978, under the Song court's reunification policy Qian Di surrendered his kingdom. The Wuyue kingdom lasted eighty-four years with five emperors.³

Geographically, the Wuyue kingdom situated at Zhejiang and the southern Jiangsu area. About A.D.909, it already had eleven prefectures with its base at Hangzhou. In A.D.946, by the division of one prefecture into two and the addition of Fuzhou in the south, it was augmented to a total of thirteen prefectures.⁴

In this coastal region natural materials for ceramic industry must have been abundant; kilns operated under the Qian family were widespread. The main kilns are located in northern Zhejiang not far from the political 'capital' Hangzhou. Others are scattered in the middle or southern Zhejiang and are more or less under the influence of this northern centre in producing Yue type wares. The demand of the Qian family required Yue ware to be produced in many forms: as a tribute to the courts of the Five Dynasties and Song, as burial accompaniment to royalty as well as commoners, as a far-reaching trade product and as Buddhist ceremonial vessels, etc. Before we come to the main discussion, proto-yue and Tang ceramics will be considered as they set the background in ceramic tradition for Yue ware.

Map 1

The Wuyue Kingdom
during the period of Later Zhou(A.D.951-960)



II. The Ceramic Tradition

1. Proto-yue in Six Dynasties

The northern Zhejiang area had a tradition of manufacture of greenware reaching back to the Zhou Dynasty. The first great florescence of the ceramic industry was during Six Dynasties when the political centre was situated at Nanking, and especially in the Jin Dynasty, about the third and the fourth century, and greenware achieved its first peak of fame as proto-yue.⁵

Many specimens available for study today are from tombs in Jiangsu and Zhejiang areas, as well as from the kiln sites mainly located at Shaoxing, Jiuyen and Xiaoshan. The discoveries point clearly to a huge production of both daily utensils and burial objects, being of many novel shapes and most advanced techniques in comparison to other contemporary products. Representative are waterpots in shape of Pixie with hatching and incising, or a ram of large size with brilliant green glaze; attesting to the great achievement of kiln firing at this period.⁶

On these proto-yue vessels, although the base is unglazed, a ring of spurmarks shows that clay spurs were used as supports in the firing. This device was possibly invented for stack-firing to reduce the disfiguration of the glazed interior of the underneath piece. This spur technique was also preserved in firing individual pieces, and then led Yue ware to make use of it to provide a full-glaze, which contributed especially to the perfect appearance of a Yue ware product.

Ceramic production from these kilns seems to have been at a standstill between the end of Six Dynasties and the middle or late Tang period. Greenware of the early Tang dynasty are extremely difficult to identify. The paucity of tombs and kiln sites of this period that have been excavated in this region and the possible change in fortune of the Nanking area, are likely to count as the two main reasons.⁷

2. Yue ware Among Tang Ceramics

The political centre was moved to Xian in Shaanxi during the three centuries from Sui to Tang. This movement initiated ceramic production in the nearby provinces, especially Henan, Hebei, Hunan and Sichuan. On the other hand, through the contact between the Tang empire and Western Asia, many exotic influences were introduced and gave a new vitality to the ceramic industry. Therefore, in parallel with the monochrome tradition, a trend of polychrome pottery was emerging.

These polychrome wares in Tang are well-known as sancai, the three coloured wares. They gained a tremendous but fleeting popularity as tomb furniture for about fifty years in the first half of the eighth century. In A.D.756, the An Lu-shan rebellion brought their production to an almost abrupt end, and the production centre has not been identified but is presumed to have been located in the region of Henan or Shaanxi.⁸ Evidence from kilns in Sichuan and Hunan reveals the persistence of this polychrome technique but with differences. The most significant development in Hunan was underglaze painting in polychrome colour, leading at this early age to the birth of pictorial design in ceramic art.⁹

Although polychrome pottery was undoubtedly favoured, it was supplanted in popularity by monochrome ware, including white and green wares, which still have pride of place. The production centres for white wares lay in Henan and Hebei, for greenwares the centres were in Hunan and Zhejiang, hence the saying, 'South for the Green and north for the white'. It seems that by the time of the Tang period, pottery was mainly appraised by glaze colour, which is the reason for Yue ware being so highly commended in the Tang poems for its brilliant green. However, not only was there no strict division such as white in the north and green in the south, but also in the writer's view, too much credit has been given to the glaze colour. With so much evidence from recent discoveries, our consideration should now be devoted more to style than to colour. Changes in shape is one obvious response of these monochrome wares to the Tang metropolitan fashion, which was a mixture of exotic and local interests. Beyond this, as the white wares still maintained their plain surface, the greenwares responded more actively in bearing decoration incised or carved on its body. Thus a great variety of decorative motifs was introduced into monochrome ware, and this counts as one of the most salient features of Yue ware.

III. Conclusion

In summing up it may be said that the green glaze colour of Yue ware may be traced back to the proto-yue tradition; in regard to shape and motif, the Tang fashion of decorative art is the forerunner. The fulfillment of Yue ware was only carried out under the Wuyue kingdom, because it provided stable economic and social circumstances. These in all brought Yue ware to a massive and excellent quality of production in several respects. But due to the political division of the China of that period and its following unification, the production of Yue ware was confined to the Zhejiang area and not much of it survived after the end of the kingdom.

Up to this point, the 'reality' of Yue ware is hardly known until the identification of the kiln sites. In traditional studies although Yue ware was given due credit, descriptions and evaluations of it were presented in a confused and chaotic manner. Such records kept alive a continuing interest in Yue ware for over one millenium. Accordingly, it seems that a thorough study of these records is an unavoidable task, and the second chapter is therefore titled Yue ware in literature.

Footnotes to Chapter I.

1. For the main texts on the history of the Wuyue kingdom, see bibliography, publication in Chinese, I. History.
2. The identification of these ten prominent kingdoms was established by two scholastic works: first the Shiguo jinian by Liu Shu in Song, and second the Shiguo chunchiu by Wu Renchen in Qing.
3. see Chronology of the Wuyue kingdom, p.19
4. see the map of Wuyue kingdom, p.20

The prefectures were gained in sequence as following:

A.D. 887	Hangzhou	
889	Suzhou	
896	Yuezhou	(Shaoxing)
	Taizhou	(Linhai)
897	Huzhou	
	Wuzhou	(Jinhua)
	Chuzhou	(Quxian)
906	Luzhou	(Jiande)
907	Wenzhou	
	Chuzhou	(Lishui)
909	Mingzhou	(Ningbo)
947	Xiuzhou	(split from)
	Fuzhou	Suzhou

5. The term proto-yue is controversial. On one hand, if 'Yue' is referred to the producing centre, proto-yue should be termed Yue.

On the other hand, with reference to the appearance of the term Yueyao, (see the discussion on p.25) in the late ninth century, there is reason to term the earlier green wares as proto-yue.

6. BC II.5

7. BW 18, TREGGAR, (1) & (2).

A tomb dated to early Tang was located at Yuyao, it yielded only a vase, KG 1958.6, pp.54

8. Sancai sherds were found from a kiln site at Gongxian, Henan, WW 1959.3, pp.56-58

9. The production centre was located at Tongchuan, Hunan, WW 1960.3, pp.67-70, 71-74; also KSAC, no.284-301

CHAPTER II

YUE WARE IN LITERATURE

In China, the publication of the first work specializing on ceramics did not make its appearance until the 18th century.¹ This was the time of a great awakening of interest in antiquities which stimulated the diligent Qing scholars' great interest in connoisseurship. However, since there were few artifacts and absolutely no pieces from archaeological excavations for them to study, the Qing scholars had no other choice but to dig into the old literary works. Their own literary works in turn are compilations of statements in the literary legacy referring to ceramics.²

As we may see in the following discussion, the traditional studies of Yue ware, without exception heavily relied on literary sources. These literary works comprise a scope from poems in Tang, Biji in Song and Ming, to comparatively serious research works in Qing. Such literary material had to be relied on, even as late as the 1940's, by Chen Wanli and Fujio Koyama, as information regarding kiln sites was still limited.

Now the situation greatly changes. With numerous finds from kiln sites and tombs as well as specialized collections

in museums, we no longer need to fall back on the evidence from earlier literature. However, the changing responses of literati throughout the ages from Tang to Qing, as well as the confusion between Yue ware and the related mise and Chaiyao wares compel us to look into these literary sources more critically.

I. Yue ware in Tang Poems

Literary references to Yue ware were rare prior to the Tang dynasty, but were numerous in poetry in the second half of the Tang period (Table I). Dating of such poems falls well into the period from the middle of the eighth century to the end of the ninth century, thus pointing to the fact that Yue ware aroused vast interest and was in continual production even after the An Lushan rebellion, A.D.756. This rebellion might have affected ceramic manufacture in certain provinces, for instance the virtual end to production of sancai in Henan or Shanxi, but not the Yue ware in remote northern Zhejiang.

According to the poems, shapes and the glaze colour of Yue ware evoked much admiration. Few shapes, however, are mentioned, only certain bowls and ping, vase. As tea drinking was not only a popular custom but also a fashionable leisure pursuit of both the aristocrats and the literati, it is no wonder that Yue ware was highly praised as tea bowls: the shapes are likened to a lotus leaf, the full moon or a mirror, the glaze colour was described as 'jade like', or as 'clear as autumn water' and even 'deriving the green from a thousand mountains'. Such descriptions might not be indicative of actual shapes and colour, but

they emphasize the high regard of Yue ware held by the Tang poets.

One source suggested that Yue ware bowls could have been used as musical instruments filled with water to different levels and then tapped with a stick (Table I.6). The same appreciation was accorded to Xing ware, evidently the green Yue ware was held equal esteem to the Xing ware, the whiteness of which was highly regarded in the Tang period.⁴

Of greatest interest are some of the terms that were used. Since bowls are variously named Yue ou 越甌, Yue wan 越碗, cha ou 茶甌 or cha zhan 茶盞, it seems that ou, wan, zhan are common terms and all can be applied to tea bowls in the Tang dynasty. In connection with the quality of the clay body, two terms were used interchangeably as ci 瓷 (high-fired porcelain) or tao 陶 (Pottery). Until late Tang, at the end of the ninth century, there was absolutely no distinction made between these two terms.

A prominent new term to arise in the very late ninth century was the 'Yue kiln'. This term introduces the concept of identifying the ware in accordance with the region of its production (Table I.11).⁵ Another term coming into use at the same time is the troublesome 'mise'. Its appearance

at this time made the Ming and Qing scholars suspect that it was already being produced in the Tang period (Table I.10). This cannot be confirmed, as the late ninth century fits into the late Tang dynasty as well as into the beginning of the Wuyue kingdom; we are therefore left with the problem of whether mise was applied to Yue ware before or after the occupation of kilns by the Qian family and furthermore whether to attribute mise only to the Wuyue kingdom or back to the Tang dynasty. In this context, we may only confirm that mise referred to the top quality pieces of Yue ware and was possibly confined to the tribute wares.

However, a provincial tribute of ceramics may well have existed and two historical texts are worth citing. One is the record in the Xintangshu 新唐書 . It states that the provincial tribute from Huixijun of Yuezhou included pottery and this is listed after a variety of silk textiles.⁶ This record indicates clearly that the silk industry was predominant in Zhejiang. The other record, in Jiutangshu 舊唐書 , states that in A.D.742 there was an exhibition of local products from the east coast in Chang'an, when the opening of a newly built canal between Chang'an and Lo yang was celebrated.

Products from Huigijun included bronzes and silk textiles, but there is no mention of pottery.⁷

This suggests that ceramics from Zhejiang as a provincial tribute did not start earlier than the middle of the eighth century, and it accords well with the appearance of the poems as well as the dating of the vast production suggested above.⁸

From historical texts (Table III.), mise is evidently a term confined to tribute wares from the Wuyue kingdom to the Five Dynasties and the Song court. Until the twelfth century, there are no recorded explanations or definitions of mise or if they occur, they are imprecise. This argument is discussed below.

II. Mise in the Song Biji 筆記

As a contemporary artifact highly valued by Tang poets, Yue ware took on more or less an antique value and was much admired by the Song literati. Instead of being quoted in poems, Yue ware now mostly appeared in biji, collections of notes or hearsay by the literati (Table II).

The literati were not so much interested in the general run of Yue ware but were fascinated by mise ware, regarded as the very finest quality of Yue ware. It was also a curiously non-defined term that aroused the Song literati's great interest and stimulated them to do their best to sort out and define the implied meaning of the term. The earliest definition, which appears about the middle of 12th century, explains that mise ware was originally a tribute from the Qian family of the Wuyue kingdom, and that the name refers to the prohibition of its use by officials and the populace.⁹ (Table II.2)

In another biji of the late 12th century, greenwares from the Nan Tang kingdom as well as from the Wuyue kingdom are suggested as being mise. (Table II.3) This, therefore points to the uncertainty of the location of the kilns of mise relevant to the glaze colour.

However, the puzzle of mise set up in the 12th century, becomes more confused later on. One source of the late 12th century (Table II.1), states that green ware from Yaozhou, due to its similarities with mise of Yuyao, is also termed Yue ware. Thus by that time, Yuyao was already known for its production of mise, and the wide popularity of Yue ware, if not its great influence, reaches as far as Yaozhou in Shaanxi.¹⁰

Among the biji, a 13th century record is most note-worthy for stating that in the year A.D.982, an official from the court, Zhao Renji was sent to Yuezhou as superintendent of kiln production (Table II.4). From this, one understands that the court took over the entire ceramic industry of the province, and that the provincial contribution to the court was re-established.

III. Chaiyao in the Ming Dynasty

Although the term varied from 'Yue ware' in Tang poems to 'mise' in Song biji, the production of these remarkable wares was nevertheless declining and finally ceased. By the Ming dynasty, neither Yue ware nor mise survived descriptively in literature. Chai ware from Zhengzhou, Henan now provoked the most curiosity as examples of ancient ware in place of the Zhejiang products.

The first account referring to Chai ware appears in the Geguyao lun which was written in the late fourteenth century. The description of Chai ware is briefly:¹¹

According to tradition, this was made in the north, (at the command of) the Emperor, Chai Shizong (reigned 954-959) after whom (the ware was) named. It was azure in colour, fine and unctuous, with many small crackles. The foot (however) was rough (unglazed), to which yellow clay (adhered), Chai ware is seldom seen.

In the middle of the fifteenth century, an enlarged edition of Geguyaolun appears under the name of the nephew of the original author. In it the firing centre, Zhengzhou, was first mentioned.¹²

Since then, the esteem of Chai ware was perpetuated throughout the Ming dynasty. Yet, in a late sixteenth century work Qingmichan, the author, who had encountered merely one sherd of Chai ware, esteemed Chai ware as the leading one among the five famous wares, the four others being Ru, Guan, Ge and Ding. He also recorded the four characteristics of which he had heard: 'as blue as sky, as bright as a mirror, as thin as paper and as resonant as qing (a musical stone chime)'.¹³

Another source written in the seventeenth century tends to strengthen the traditional link between this ware and the emperor Chai. This source stated that the potters, when asking for instructions, were requested by the emperor to produce a glaze colour that resembled the blue of the sky at the moment when rain stopped and clouds cleared.¹⁴ It may not make any sense to apply this concept of glaze colour to existing

wares, but one possible explanation for this legend is the traditional Chinese practice of expressing their suppressed wishes through the arts. In this instance, the legend might convey a great admiration for the personal qualities of Chai Shizong, the only emperor in the Five Dynasties who had defeated the Khitans. The seventeenth century people, so the author would have it, wished for the late Ming emperor to defeat the Manchu.¹⁵

One source quoted in the county annals of Yuyao, compiled in the late Ming period,¹⁶ stated that the Chai wares were actually a tribute from the Wuyue kingdom to the later Zhou dynasty. It was contemporarily named an imperial kiln, and then gained its name as Chaiyao in the Song dynasty. So far it is the only source to suggest an identity between Chai and Yue ware.

The tradition of Chai ware was thus established in the period from Ming to Qing, but recent studies tend to ignore the existence of Chai ware. The reasons for so doing are four: (1) mentions only appeared in Ming, four centuries after the production, (2) the absurdity of naming a kiln with the surname of an emperor, (3) the emperor Chai Shizong reigned for only six years, and that would be too short a time in which to

establish an imperial kiln, and (4) no kiln sites have ever been found in Zhengzhou.¹⁷

The only possibility for the existence of Chai ware is to identify it with Yue ware, as indicated by the county annals.¹⁸

IV. Synthesis in Qing Research

The Qing literature on Yue ware includes accounts of Tang, Song and Ming records. It was not uncommon for such a great task to be undertaken by a Qing scholar --- the author often intensively made studies on the earlier literature in order to gather his evidence, though he was not always able to draw any conclusion from it.

Among the Qing works, the three representative ones are Tao Shuo, Tao Lu and Guyao qikao. Tao Shuo by Zhu Yan¹⁹ and Jingdezhen taolu (usually shortened as Tao Lu) by Lan Pu²⁰ are well known to ceramic historians. While the former is claimed to be the first book on ceramic studies, the latter concentrates primarily on wares of Jingdezhen. It is also from the latter work that we are informed of another important contemporary source, Guyao qikao.²¹ Of the three, Guyao qikao brings together a lot of quotations without indicating sources. Tao Shuo scrutinizes the sources to some extent, adds some other reliable sources and expresses the author's own opinions. Tao Lu lists more sources but includes some unreliable ones.

The opinion of Qing scholars was that Yuezhou yao, mise yao and Chai yao are three categories standing for three types of greenwares (Table IV, V & VI). Chronologically, Yuezhou yao falls in the Tang dynasty, mise yao in the Wuyue period, and Chai yao in the reign of the Emperor Chai Shizhong (A.D.954-959) of the Later Zhou dynasty. The location of the former two is Shaoxingfu of Zhejiang, and it was believed that mise yao was the successor of Yuezhou yao. Chai yao's kiln site was generally believed to be Zhengzhou, Henan, with one exception which identifies it with Yuezhou yao and mise yao.

Without reference to the objects, the Qing scholars defined Yuezhou yao in three ways: firstly, they were fired in Tang dynasty; secondly, they were fired at Shaoxingfu in Zhejiang; and thirdly, they were the forerunner of mise yao (Table IV). For the mise yao they basically accepted what the Song literati conjured up, but argued that the term had already appeared in Tang before it became a common term applied to all greenwares produced during the Five Dynasties, and that production continued into the Southern Song dynasty (Table VI). When referring to the Chai yao they simply included

as many of the Ming quotations as they could.
A consequence of this Qing research was that
during Ming and Qing periods Chai and Ru wares
were more sought after and thereby succeeding
Yuezhou and mise wares in popularity.

V. Conclusion

In the light of recent excavations we are able to make a more critical assessment of the literature. It is clear that Yue ware gained its standing as most highly valued pottery by the middle of the eighth century, and that it was provincial tribute ware from Jiangnandao to the Court. The term mise appeared in the very late ninth century, about the time when the Wuyue kingdom established itself in the Zhejiang area. Therefore it is difficult to know whether mise was a particular term used in the Wuyue kingdom or whether it had become the term of an official tribute from the kingdom to the court of Tang.

However, the prestige of mise confirms the high quality of Yue ware in the Wuyue period. Apart from relying on literati's works, recent scholars have made an effort to sort out the evidence regarding tribute from historical texts. Yue ware is always included among or after the gold and silver and textiles in the tribute lists, and had obviously become an item of official tribute. Furthermore, the enormous quantity of pieces and of their gold or silver bound rims, point to the fact that Yue ware achieved its apogee in the tenth century.

Yue ware reverts to being provincial tribute once again in the Song dynasty, and then for many reasons its production declines.²²

There are many references to mise in the twelfth century, but it is never clearly defined. The term Chai ware, first appearing in the late fourteenth century, gave use in the sixteenth century to a series of legends. By the eighteenth century connoisseurs made great efforts to identify the three categories Yue ware, mise, and Chai ware, but without success.

Footnotes to Chapter II

1. The first book is Tao Shuo by Zhu Yan, published in 1774.
2. The typical work Gegu yaolun by Cao Zhao, written in 1387, seems to have set up a model in antiquity study for the succeeding Qing scholars.
3. Chen Wanli, BC4; KOYAMA, BJ 5.1
4. Li Zhao, Tangguo shibu, miscellaneous records of affairs of the period A.D.713-804, written in the late eleventh century; Lu Yu, Cha Jing, a treatise on tea and tea drinking, written in the eighth century.
5. The sentence is 'The misty scenery of late autumn appears when the Yue kilns are thrown open.'
6. Xintangshu, geography treatise, no.31
7. Jiutangshu, juan 105
8. See p.2, the production flourished after the An Lushan rebellion.
9. Such confusion led Sir Percival David to make a suggestion that the name underwent a change meaning from 'secret colour' to 'prohibited colour', see David, Percival, BW3

10. The relationship between Yue ware and Yaozhou ware was firstly proposed by Feng Xianming in WW 1965.9
11. Cao Zhao, preface dated 1387, Yimeng guangdu edition.
12. Enlarged by Huang Zuo, printed in 1459, reprinted in Shanghai, 1876.
13. Chang Yingwen, the preface written by his son dated 1596.
14. Xie Zhaozhi, Wujizi, juan 12
15. Wang Huzhi, Du tongjian lun, juan 30
16. Yuyao xianzhi, the 1818 edition
17. KOYAMA, BJ 5.1
18. Chen Wanli held this view, see BC 4.(2)
19. see note 1, Yue ware is discussed in juan two and five.
20. It was written in c.1995, then revised by Zheng Tinggui and published in 1815.
21. This work appears under two different authors' books:
 - (1) As a chapter in Wenfang sikao by Tang Bingjun, written in 1775, with preface dated 1779, edition 1865.
 - (2) As a chapter in Gu tongci qi kao by Liang Tongshu, edition from Taoci pulu, printed in 1962.

22. This against the point held by Koyama,
Fujio that after A.D.978 the kilns were
operated by prevate individuals, see BJ 5.1

Table 1 : Yue Ware In Tang Poems

Literati	Active Date	Ceramic Mentioned	Reference
1. Gu Fang	c.A.D.757	<u>Ou, Yue li</u>	Corpus of Tang Prose, ¹ juan 528
2. Lu Yu	c.A.D.761	<u>wan, ou, Yue ci</u>	Cha Jing
3. Meng Jiao	c.A.D.785	<u>Yue ou</u>	Corpus of Tang Poetry, ² juan 14, Meng 9
4. Si Jianwu	c.A.D.806	<u>Yue wan</u>	ditto, juan 18
5. Xu Yun	c.A.D.827	<u>Yue ping</u>	ditto, juan 20, Xu 1
6. Duan Anjie	c.A.D.841	<u>Yue ou</u>	Yuefu jilu ³
7. Pi Ruxiu	c.A.D.861	<u>cha ou</u>	Corpus of Tang Poetry, juan 23, Pi 4
8. Zheng Gu	c.A.D.886	<u>Yue ou</u>	ditto, juan 25, Zheng 2
9. Han Wu	c.A.D.894	<u>Yue ou</u>	ditto, juan 25, Han 4
10. Xu Yin	c.A.D.894	<u>mise cha zhan</u>	ditto, juan 26, Xu 3
11. Lu Guimeng	c.A.D.899	<u>mise Yue qi,</u> <u>Yueyao</u>	ditto, juan 23, Lu 13

1. Commissioned by the Emperor Jiaqing in 1808 and printed in 1814.
Reduced facsimile, Taibei, 1961
2. Compiled under imperial order of Kangxi by Cao Yin and others.
Reprint of the original edition of 1707, Shanghai, 1887
3. A musical treatise compiled during the reign of Wuzong, A.D.841-6

Table 2 : Yué Ware In Song Biji

Literati	Active Date	Work	Extract
1. Lu You	A.D.1125-1210	<u>Laoxuean</u> <u>biji</u>	Greenwares from Yaozhou are named Yue ware, probably due to its similarities with mise wares of Yuyao
2. Zhou Hui	A.D.1126-	<u>Qingbo</u> <u>zazhi</u>	The distinct mise wares of Yue, originally was a tribute from the Qian family when owning its kingdom. It is forbidden to be used by officials and populace and was therefore named mise
3. Zhao Yanwei	c.A.D.1195	<u>Yunlu</u> <u>Manchao</u>	Greenwares claimed mise, usually said to be made for Emperor Li, were also said to be made for Emperor Qian
4. Zhou Mi	A.D.1132-1298?	<u>Zhiya</u> <u>tang</u> <u>jichao</u>	In the seventh year of Xinggu of Song...the superintendent Zhao Renji took charge of the ceramic production of Yuezhou
5. Ye Zhi	early 13th century	<u>Tanzhai</u> <u>biheng</u>	mise wares, were generally said to have been the tribute from Yuezhou during the period of Qian's kingdom

Table 3 : Tribute Record

1. Within the Wuyue Period, A.D.893-978

Date	Tribute to	Ceramic Content	Record	Other Content
A.D.924	Later Tang	mise pottery	<u>Shiguo chunchiu</u> juan 77	goldware decorated with coiled dragon, brocade with dragon and phoenix pattern
A.D.935	Later Tang	mise pottery with golden bands, 200 pieces	"', juan 79	tableware with gold decoration, 2000 <u>liang</u>
A.D.942	Later Jin	mise pottery	", juan 80	tea
A.D.969	Song	mise pottery	", juan 82	
A.D.973	"	mise pottery bound in gold, 150 pieces	<u>Songhuiyao</u>	
A.D.976	"	11 thousand pieces of pottery, of which 1 thousand was bound in silver	"	
		10 thousand pieces of pottery bound in gold	<u>Shiguo chunchiu</u> juan 83, <u>Songshi</u> , juan 480	
A.D.977	"	200 pieces of Yue ware bound in gold	<u>Songhuiyao</u>	
A.D.978	"	50 thousand pieces of pottery150 pieces bound in gold	"	
		50 thousand pieces of Yue ware, 150 pieces bound in gold	<u>Songshi</u> , juan 480	4 dragon boats decorated in silver

2. To the Song dynasty, after the Wuyue period

Date	Ceramic Content	Record	Other Content
A.D.982/3	500 pieces of pottery bound in gold or silver	<u>Wuyue beishi</u> , juan 4 <u>Shiguo chunchiu</u> , juan 82	200 dragon and phoenix boats with decoration in gold and silver
A.D.960-	14 thousand pieces of pottery bound in gold and silver	<u>Song nanchao</u> <u>gongfenglu</u>	
A.D.1068	local tribute... Yuezhou...50 pieces of <u>mise</u> pottery	<u>Songhuiyao</u>	

Remark:

Of these records, Wuyue beishi was written in Song, Songshi was compiled in Yuan, Songhuiyao and Shiguo chunchiu in Qing. There are however contradiction among these works, as it can be deduced from the difference of the two records in the same year A.D.976. It is also noticeable that 'pottery' and 'Yue ware' were terms used in earlier records, while in the Qing works, mise was dominately in use.

Table 4 : Synthesis in Qing Research (1) : Yuezhou Yao

<u>Guyao qikao</u>	<u>Tao Shuo</u>	<u>Tao Lu</u>
<u>Definition</u>		
Fired in Tang dynasty	*	*
Fired in Shaoxing of Zhejiang	*	*
The antecedent of <u>mise yao</u>	*	# <u>Tangshi sikao</u>
<u>Records in Early Literature</u>		
Six Dynasties:		
Du Shu's verse	*	
Tang:		
Lu Yu's <u>Chajing</u>	*	*
Poem by Lu Guimeng	<u>Fuxuan zalu</u> ,#	*
Poem by Han Wu	*	
Poem by Meng Jiao	*	*
Poem by Zheng Gu	*	
Poem by Gu Kuang	*	*
Poem by Du Fu	*	
Song:		
Poem by Liu Zongyuan	<u>Siliu fahai</u> ,# <u>Yuefu jilu</u> <u>Tangguo shibu</u>	<u>Qisongtang xiaozhilu</u>

* The same context, may with slight difference in description.

The same context, and with source provided.

Table 5 : Synthesis in Qing Research (2) : Mise Yao

<u>Guyao qikao</u>	<u>Tao Shuo</u>	<u>Tao Lu</u>
<p>An tribute, from the Qian family, not permitted to be used by officials and populace.</p> <p>Probably the general glaze colour of wares of the Five Dynasties. It is in accordance with a gift sent from Later Liang to Later Shu.</p>	<p># <u>Gaozhai manlu</u></p> <p style="text-align: center;">*</p> <p><u>Mise</u> was still in production in Yuyao in Southern Song, <u>Liuyanzhai biji</u>.</p>	<p># <u>Gaozhai manlu</u> # <u>Fuxuan zalu</u></p> <p># <u>Tangshi sikao</u></p> <p style="text-align: center;">*</p> <p>In comparison to Yue ware, mise has glassier glaze and it is clearer in colour, <u>Fuxuan zalu</u>.</p> <p>Mise is the glaze colour of the Tang greenwares, <u>Tanzhai biheng</u>.</p>

Table 6 : Synthesis in Qing Research (3) : Chaiyao

<u>Guyao qikao</u>	<u>Tao Shuo</u>	<u>Tao Lu</u>
Made for the emperor Chai Shizong of Later Zhou	*	*
Fired at Zhengzhou, Henan	*	# <u>Airi tang chao</u>
4 distinct characteristics: blue as sky, bright as a mirror, thin as paper, sound as xin.	# <u>Bowu yaolan</u>	# <u>Chang wu zhi</u>
Requested by Shizong to produce a glaze colour likened to that of the sky after rain	*	<u>Tangshi sikao</u> , #
Foot of coarse yellow clay	# <u>Gegu yaolun</u>	# <u>Tangshi sikao</u>
Of elaborate construction and distinct glaze colour, being the best of all wares	# <u>Shiwu ganzhu</u>	*
Sherds for ornaments	*	*
Chai and Ru wares are the most precious among 'old kiln' wares		# <u>Tangshi sikao</u>
	Other records on sherds and a bowl	Other records on sherds and a basin
		Chaiyao is named after the surname of Shizong. It was called 'imperial kiln' during his reign, but then named Chaiyao in Song. <u>Tanhui</u>

CHAPTER III

THE PROVENANCE AND THE GENERAL CHARACTERISTICS

I. The Three Main Sites

The remains at the kiln sites usually survive as sherds. In comparison with and in addition to what can be deduced from the complete pieces which have been handed down or buried in tombs, such sherds have value as evidence for provenance, as well as for relative dating.

As a result of the long history of ceramic production in China, huge mounds of sherds are to be found everywhere. However, they were totally ignored by antiquarian scholars, and the ordinary public even used these sherds as 'manmade' stone for building houses and bridges. Such a situation persisted until the middle of this century, when archaeological excavations by government sponsored teams began their contribution to ceramic studies.

On the basis of the archaeological investigations, in Zhejiang there are kiln sites in over half the counties, a total of about thirty-six, which is more than in any other province.¹ Among these Yuyao, Shangyu and Yinxian are the three

main sites which typify the Yue ware production in the tenth century. They all lie in the region of northern Zhejiang, around the central political and economic region of the Wuyue kingdom.(Map 2, p.82)

In fact Yuyao is the earliest site discovered and Yue ware from Yuyao is more often referred to as 'Shanglinhu', where the kiln complex actually lies. Its discovery and exploration in the 1930's is, however, due to the valuable information included in the written records, since the location was identified from directions in the County Annal of Yuyao.² Since then many private visits have been made, resulting in the publication of more findings, and much discussion and suggestions for further work.³

The main aspect to which such research works were dedicated was to relate the finds to the 'official kiln' in the written record, a problematic relationship which was discussed in Chapter two. Second to this was a comparative study to link the finds outside China to this original production centre.

The other main result of the discovery is the collection of a number of sherds preserved in the British Museum and the David Foundation in London, and indirectly the remarkable Ingram .

collection in the Ashmolean Museum in Oxford.

In addition, the exhibition of 'Kiln sites of Ancient China' at the British Museum and then the Ashmolean Museum in June in 1980 greatly helps the completeness of this study --- besides the Yuyao sherds, fragments from Shangyu and Yinxian have also become accessible. Therefore the study based on the reports from these three main sites is supported by reference to actual specimens.

1. Yuyao

(1) The Location

The archaeological survey on this site complex was carried out by the CPAM of Zhejiang Province by the end of 1957. The result was the publication of a preliminary discussion in 1958 and then a comparatively detailed report in 1959.⁴

The whole area covering about 15 kilometers in length is located in the vicinity of Shanglinhu, it lies at the northeast edge of the Yuyao city. Through the river Wangjiali the lake is connected to the sea. Within the area over twenty kiln sites were identified and grouped in accordance with four regions: three surrounding the lakes Shanglinhu, Shangaohu and Baiyanghu, one lying in the valley Dongaoyouyuan. (Map 3, p.83)

(2) The Content

A. The Shanglinhu Complex

Ten kiln sites are located in this region, the most representative region. Sherds of outstanding quality are mainly discovered from Dafoutou and Huangshanshan, the two sites situated over the western and southern sides of the lake respectively.⁵ Dafoutou is remarkable for being of the largest area, having wares of the most brilliant glaze colour and comparatively sophisticated shapes. Furthermore, the supremacy of this site is due to the finds of pieces bearing the 'dragon and water' motifs, which were not found elsewhere. Huangshanshan is another enormous site where over one thousand sherds were collected and provided material for the report, therefore its products present us with the typical Shanglinhu style (Pl. 1).

On the basis of this investigation of the sherds, bowls, boxes, brushwashers and ewers are the dominant shapes with a ratio upto 80% of the whole lot, and the percentage for pieces bearing decorations is about thirty.

B. The Dongacyouyuan Region

Wanpianshan, Nanshanjiao and Chichishan are the three sites located in this region. The latter is the most abundant area.

Remains from this complex are celebrated for their decoration. Pieces carrying motifs such as plants, animals and clouds were found from Chichishan. Those with dragon, parrots, cranes and Taiping wuyin inscriptions are reported from Wanpianshan, while those with human figure, rabbit and mandarin duck are from Nanshanjiao.

C. Baiyanghu and Shangaohu

Remains from Baiyanghu and Shangaohu regions are regarded less representative and merely described in the report. The operation of these two kiln sites is suspected to have been in the early Tang period and only for the local market.

2. Shangyu

(1) The Location

In the precinct of the Shangyu county, at least 350 kiln sites were located and most of them are supposed to be of the tenth century.⁶ However, only five of them located near the village Yaosiqian were reported. These kilns were found early in the year 1956, though the report did not appear until 1963, seven years after the discovery.⁷ The excitement of the discovery is obviously conveyed by granting the site as 'the other official kiln of the Wuyue kingdom' as on the title of the report.

The kiln sites are actually located on the southern hillslopes of the lake Yaohu 窑湖, but the complex is rather named after the nearest village as Yaosiqian, which is about 20 kilometers south from Baiguanzhen, the chieftown of Shangyu. Individually, names of the five sites are given on the basis of those of the mountains and a bay as: Yaoqianshan, Sishan, Lizhushan, Daoshishan and Pankouwan.

(Map 4, p.84)

(2). The Content

The distribution of remains of high quality is on Lizhushan and the northeast part of Yaogianshan. Unfortunately both sites were severely disturbed. The former site was interrupted by a recently built trench, while a large quantity of sherds of the latter were carried down by a river to the lower fields.

In the report was a brief account on the variety of shapes, brilliant glaze colour and the incising or carving on nearly every piece. In principal the development in Shangyu may be inferred to be a subdivision under the Yuyao style. In the report on Shangyu no distinction is made between the material from the two sites, and study of the sherds revealed no substantial difference.

Sishan must have had a large production for its sherds covered several hundred meters; this site occupied nearly half the total area of the whole complex. The production was mainly bowls, either plain or incised with sketchy patterns.

Remains from Taoshishan and Pankouwan are merely mentioned in the report, evidence being too meagre for comment.

3. Yinxian

(1). The Location

Although one kiln site was found in Yinxian in 1958, the archaeological investigation was not performed until 1963 after two more chance discoveries. Subsequently a preliminary report was published in 1964, which was then supplemented by an analytic essay in 1973.⁸

The three sites are located in the eastern part of Yinxian, lying about twenty kilometers south from the port Ningbo. The proximity of these kilns to Ningbo contributed to the viability of the district as one of the pottery producing centres. The sites are named in accordance with the nearby villages as Guojiasi, Shayehetou and Xiaobaishi.

(Map 5, p.85)

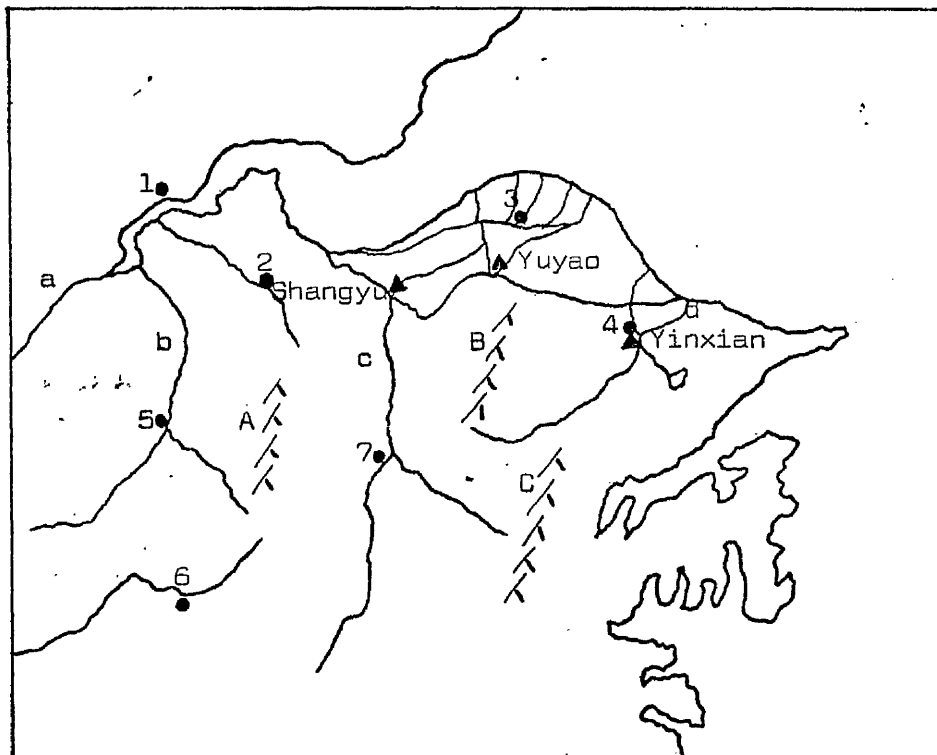
(2). The Content

Pieces have a remarkably thin body and evenly applied glaze, and are found only at the one kiln identified at Shayehetou. A certain number of sherds of bowls and basins bearing finely incised parrots and butterflies were reported, although decorated pieces are in a minority (Pl.3).

Four kilns were identified at Guojiashi by the western side of the lake Dongqianhu, and five at Xiaobaishi. In comparison to the production from Shayehetou finds from these two sites are comparatively rough but more frequently decorated with floral motif, especially with petals.

Map 2

The three main sites
and other archaeological sites in northern Zhejiang



▲ The three main sites

● Other sites

1. Hangzhou
2. Shaoxing
3. Cixi
4. Ningbo
5. Zhuji
6. Dongyang
7. Shengxian

Rivers

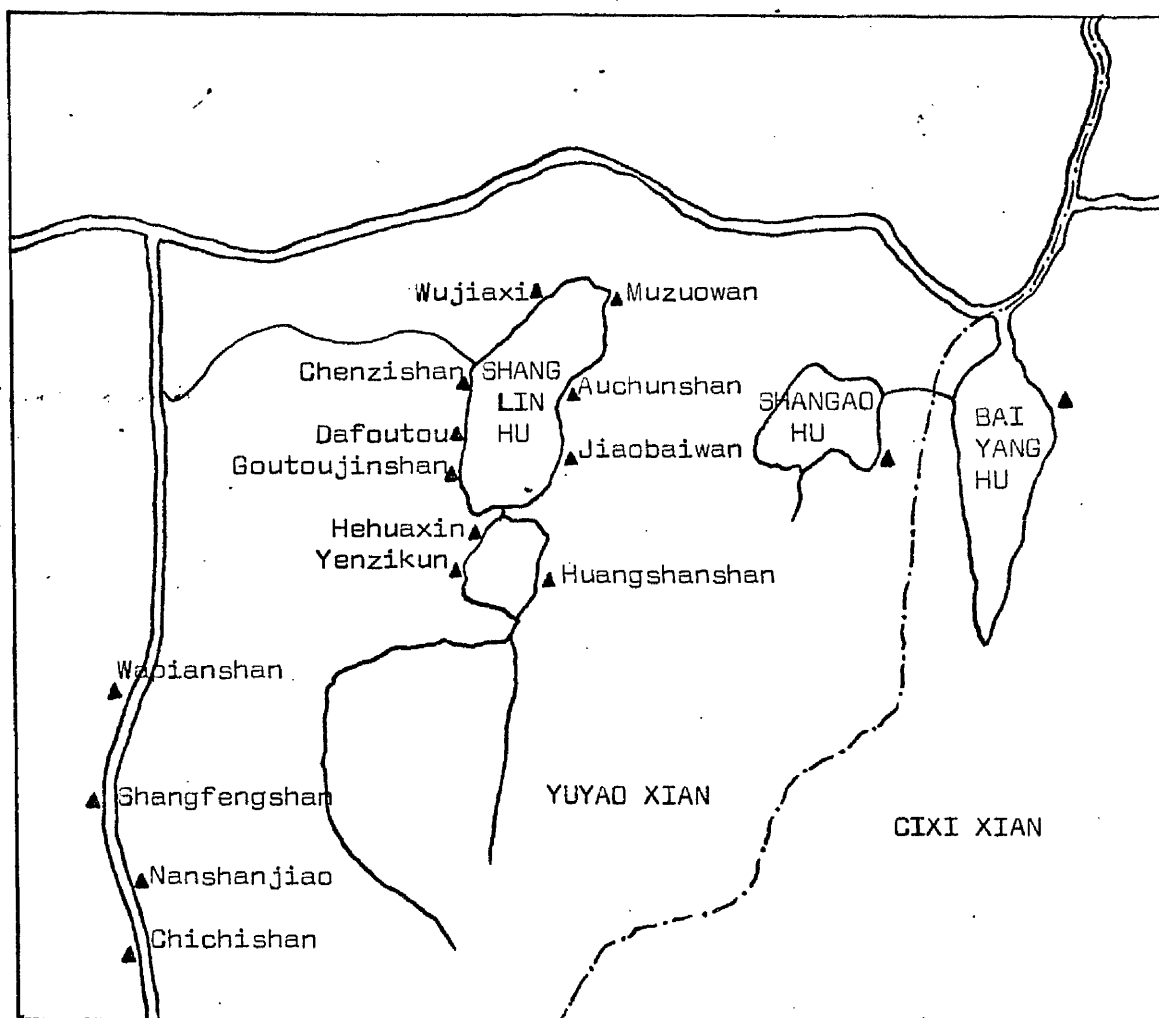
- a. Fuchun jiang
- b. Puyang jiang
- c. Cao'e jiang
- d. Yong jiang

Mountains

- A. Huiji shan
- B. Siming shan
- C. Tiantai shan

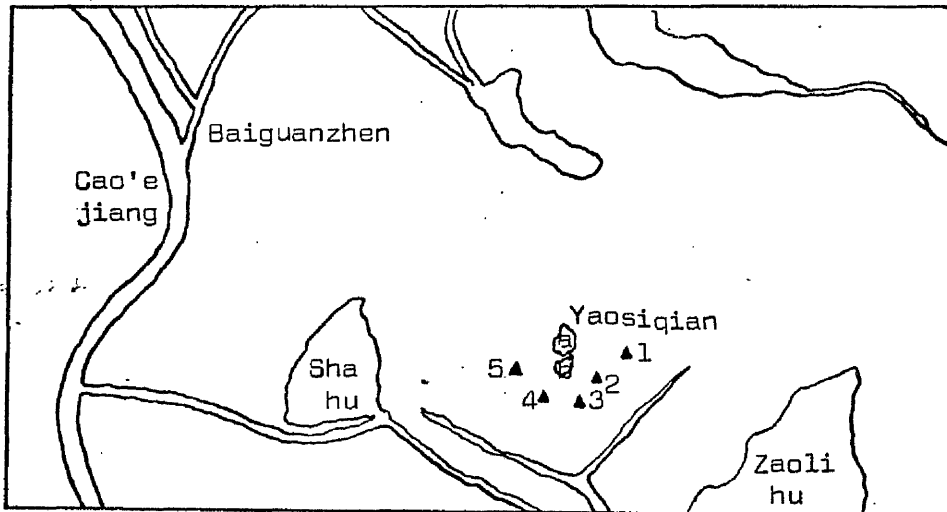
Map 3

The Kiln Complex at Yuyao



Map 4.

The Kiln Complex at Shangyu

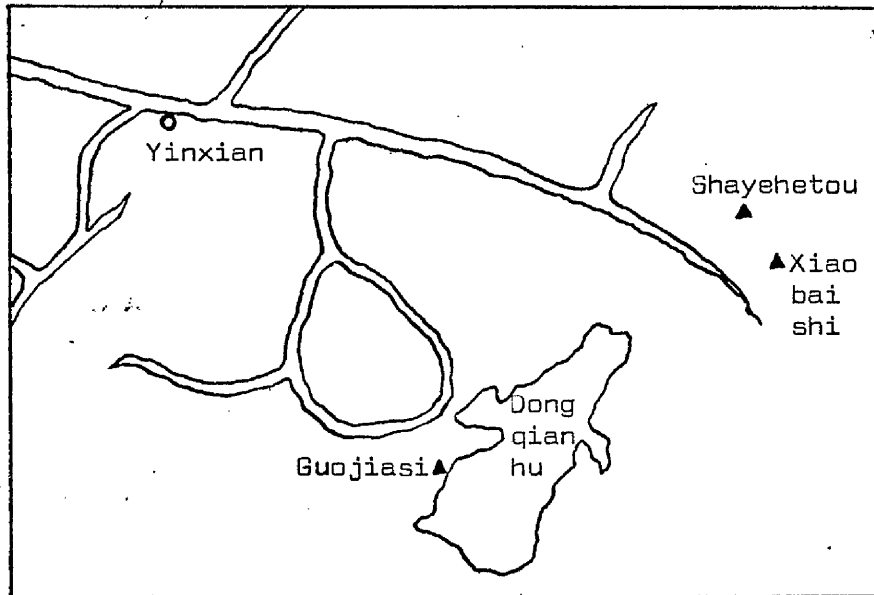


- Kiln sites:
1. Sishan
 2. Yaoqianshan
 3. Daoshishan
 4. Lizhushan
 5. Pankouwan

- Lakes:
- a. Xinpanhu
 - b. Yaohu

Map 5

Kiln sites in the vicinity of Yinxian



II.

The General Characteristics.

1. Body and Glaze

The clay body of Yue ware is fired at a fairly high temperature so that it becomes impermeable and is considered a stoneware. This fine grained, hard and compact body is obviously the result of careful preparation of clay and high firing. At its best, Yue ware is notable for its porcellanous body, which is essentially kaolinic; its vitrification is comparable to that of porcelain.⁹ This high quality of body is to be esteemed --- even in the Song ceramics, with the exception of Qingbai and Ding ware, the other wares still remain stonewares.

The colour of the Yue ware body is variable. At one end of the scale there are pieces of thick body having plain surface or pencilled decoration, yellowish green glaze colour, as for instance the early product of Yuyao, of which the body colour is either dark greyish or yellowish brown. At the other are pieces of thin body bearing fine decoration and a light green glaze, exemplified by the later Yinxian product, of which the body colour is usually a greyish white. Between these two extremes, there are, of course, great gradations.

The green of the glaze varies a great deal. This is on account of the iron content of both body and glaze and mostly because of the variations in the reducing conditions of firing. The range of the glaze colour is between light greyish green and dark olive green, and there are occasional cases of bluish green.

The early examples are from Yuyao. The green colour is often accompanied by a faint yellow tinge, thus the Chinese scholars employed terms such as Huang-shan-qing or Huang-shan-huang, eel-like green or eel-like yellow to describe it. Glaze colour of Yue ware at its best achieves a fine glassy green, which especially appears on the pieces with carving and incising decorations. According to the reports, the finest products from Yuyao and most products from Yinxian are of superb green glaze colour.

2. Saggars and Spurmarks

The use of saggars was common practice in the firing of Yue ware.

Although there are only saggars in the shape of bowls recorded in the Yuyao report (Pl.4b), the typical sagger on this site is a cylindrical one with open bottom and depressed top, which in effect is a cover for the piece to be fired under it (Pl.4a).¹⁰ It is obvious that the cover-shaped saggars, as we may term them, are intended for carrying pieces of open form such as bowls and dishes, of course boxes may well be included; while the bowl-shaped saggars are particularly for those of close form like jars, vases and ewers. In addition to these two main types, there are also small saggars in the shape of cups or bowls.¹¹

Both cover-shaped and bowl-shaped saggars are found at Shangyu and Yinxian (Pl.4c). The cover-shaped saggars with low walls are predominant at Yinxian, suggesting that bowls, dishes and boxes were the chief product from this site.

Another common practice for the firing of Yue ware is laying lumps of clay between the ware and the firing support. The removal of these clay lumps, 'spurs', left the 'spurmarks' on the bases of Yue ware, which then have been noted as a hallmark. These spurs, once assumed to be sand or clay-like, were finally determined by experiment to be raw kaolin.¹² As observed from the spurmarks, these spurs are either long-shaped and linking up to form a circle, (Pl.5a-b) or short-shaped or spot-shaped in circular arrangement (Pl.5c-d); probably the former for the earlier and bigger pieces, the latter for the later and smaller pieces.

Spurmarks on boxes are also found at rims of both cover and body, indicating that the body is fired simultaneously with its cover rested on top of it. Another case is spurmarks inside the stack-firing bowls, which is probably limited to rather early production (Pl.5c)

The Shangyu report recorded a number of discs and rings for firing-supports, and stated that 'yellow clay beads' were set between the piece and its supports in the firing. At Yinxian, numerous firing-supports in shape of rings, dishes, discs,

seesaw edged dishes were reported and that the practice of resting the vessel directly upon the firing-support was evidenced by the attachment of a ring to the base of a ewer (Pl.3 top left).

3. Kiln Remains

It should be noted here that the kilns at these sites are dragon kilns, a tradition in this region that can be dated back to Han.

There are still traces of kilns, datable to the tenth century, surviving at Shangyu and Yinxian. At Shangyu, the remains of a kiln lies on a hill-slope, running north to south and with the firing chamber at the northern end. It was built on a layer of yellow clay bricks, and the remaining section measured 2.4 meters in width. The other kiln remaining at Yinxian was located at Xiaobai-shi. The width is 2.24 and the remaining height is 0.3 meter. The wall was partly built with bricks and partly made use of the hillside. The bottom was layered with sand.

III. Conclusion

Over the lower Yangzi region there are numerous lakes linked to each other by rivers --- these lake districts were an ideal location for kiln sites in northern Zhejiang. The three main sites for Yue ware production are all alongside lakes. Shanglinhu in Yuyao, Yaohu in Shangyu and Dongqianhu in Yinxian. The lakes are extremely reliable in supplying water for washing clays and mixing glaze, etc., while the linking rivers are essential for easy transportation. On the other hand, clay deposits in this region must have been abundant, not only for the amount of Yue ware produced in the ninth and tenth century period, but also for the production which can be traced as far back as to the Han dynasty.

The products from these three sites are similar in every respect including body, glaze, shapes and motifs. With slight differences in the periods of operation, pieces of thick body, yellowish glaze and plain surface representing the early style of the ninth century were only found at Yuyao, the earliest site in production. Evidenced by the huge accumulation, large area of sherds, and many

elaborately decorated pieces, Yuyao was undoubtedly the most prominent site and the largest area producing over the longest period among the three main sites. Yuyao products or Shanglinhu products still set the pattern for Yue ware.

Judging from the decorative style, the period of kiln operation at both Shangyu and Yinxian could have started not earlier than the tenth century, and the potters were obliged to follow closely the Yuyao pattern. Of the two, the Yinxian wares achieved more of its own characteristic; this is to be remarked in the novel appearance of the sketchy floral motifs, and also the bright green glaze and thin body.

The geographic division is the main factor in this relationship. Yuyao and Shangyu are in close communication with a river running between them, and they are only 100 km apart. Though Yinxian lies 120 km southeast to Yuyao, they are cut off from each other by the mountain Simingshan. In turn this geographic division affected or was supported by historical administrative division as well. Both Yuyao and Shangyu belonged to Yuezhou in Tang and Five Dynasties, and then were under Shaoxingfu of Nanzhelu in the Song dynasty. Yinxian was part of Yuezhou

in early Tang, but then included into Mingzhou since the year A.D.738. In Song it belonged to the Qingyuanfu also of Nanzhelu.¹³ •

Footnotes to Chapter III

1. WW 1979.10, pp.10-12
2. BJ 5, Koyama, F. gives full detail in the discovery of Shanglinhu in 1930 by Japanese scholars Dr. Manzo Nakao and Mantaro Kaida.
3. British scholars include Hobson, Plumer and Brankston, their essays are listed in the bibliography. The representative works in Japanese was by Koyama, F., and in Chinese by Chen Wanli, see BJ 5 & BC 4
4. WW 1958.8, pp.42-46; KGXB 1959.3, pp.107-119
5. Another comment is that 'the best pieces were found from three sites on the western shores, while the site contains the largest amount was located at the southern end.' WW1965.9, pp.26-56
6. WW 1979.10, pp.10-12
7. WW 1963.1, pp.43-47
8. KG 1964.4, pp.182-187; WW 1973.5, pp.30-37
9. The definition of porcellanous is extracted from PALMGREN, BW 14.
10. PLUMER, BW 15, the author also pointed out that the saggar was sealed airtight during a portion of firing, but it is doubtful whether such a practice is necessary.

11. Ibid, no illustration
12. Ibid; at Jingdezhen, the Yue-typed dishes in Five Dynasties were also fired with spurs of pure kaolin. Kaolin does not fuse until 1700°C, the spurs therefore remain brittle and are easily chipped off after firing, see ADDIS, BW 1. (2)
13. The account on geographic and historical divisions is based on the County Annals of Yuyao, Shangyu and Yinxian.

CHAPTER IV

SHAPES AND DECORATION

I. Leading Shapes

Representative shapes of Yue ware are confined to about thirteen types; while the less common shapes are included as under the item 14, a list of leading shapes is given below:

1. Bowls
2. Basins / Dishes / Shallow Bowls
3. Cups
4. Cupstands
5. Boxes
6. Ewers
7. Vases
8. Globular Jars
9. Spittoons
10. Censers
11. Jars
12. Warm Bowls
13. Waterpots
14. Others: Spoons, Lampholders, etc.

While some novel shapes were made during the period under study, for example warm bowls, cupstands and globular jars; many traditional shapes are found in bowls, basins, boxes, ewers

and waterpots, with their proportions or construction being subject to minor modifications.

Two important features characterise the shapes of Yue ware: First the shapes are closer to those of the following Song ceramics than to those of the preceding Six Dynasties potteries. Therefore, in considering the development of ceramic shapes, Yue ware established itself not only the forerunner in the greenware tradition, but also introduced the shapes of the Song ceramics. Secondly, as we may notice in the following discussion, these shapes indicate a strong impact from silverwork particularly, while bronze, lacquer and other crafts also exert their influences.

Apart from a few miniatures, Yue ware sizes are purely functional since most of the vessels made are for daily use and then for burial.

1. BOWLS

There is great confusion surrounding the terms wan, pan 碗盘, bo 钵, zhong 盅, and bei 杯 in the Chinese excavation reports.

With regard to the proportions in width and depth of the wares, here they are properly reclassified simply as bowls, basins and cups. Bowls are the most common in production.

These bowls differ a lot in size. The diameter at the mouth varies approximately from 13 cm to 28 cm, that is, a very large bowl. The bowl shapes are grouped into three classes on the basis of their foot-rings:

(1) Bowls with broad low foot-rings

Shallow and straight sides widely spreading upward are features common to this type. These bowls may be categorised as the typical tea-drinking bowls from the middle Tang period, but they did not continue into the Song dynasty. Among the three main sites, bowls of this type are only found at Yuyao, while a number of them are in museum collections (Pl.6a). The parallel for this shape is also ceramic, the Xing ware, the Tang white ware.

- (2) Bowls with straight foot-rings, sometimes bevelled inside

Bowls of this type found at Yuyao display two main but differing styles. One style includes bowls of either deep and straight or slightly curved sides. Many deep bowls of large size or medium bowls with bound rims are the finest in this group (Pl.29). Bowls of the other style tend to have dented sides and the mouth rim everted. Bowls from Shangyu show an affinity with this second style, but the narrower or sharper edges of the foot-ring and the mouth rim are evidence of a more careful treatment of the body (Pl.6b). In development, the mouth rim of the second style becomes flared out or nicked and then the sides lobed, thus leading to the appearance of a third type of bowl as described under (3).

- (3) Bowls with splayed foot-rings

The body of this type of bowl is usually four or five lobed, and the mouth rim is often flared as well as foliated (Pl.6c). Bowls of this type were found from Yuyao and Shangyu, but finds from Yinxian are more common and more typical.

As a result, these foot-rings introduce distinctive ways of supporting the bowls in firing; which are clearly indicated by the location of the spurmarks. Bowls of the first type are supported on the broad foot-rings where spotted spurmarks are usually found (Pl.5d). For bowls of the second type, spurmarks are either found on the foot-rings or on the bases; the latter is more often the case since the foot-ring is quite narrow (Pl.38a). Finally, bowls of the third type have to be supported on the base owing to the curve of their splayed foot-rings (Pl.37a).

Through these three types, the development from smooth, then dented, to lobed sides, from plain to decorated surfaces can be traced. Bowls with straight foot-rings exemplify the decoration most easily related to metalwork, however it is the shape of the third type which closely reflects the relationship of ceramics to silver-work or lacquer; both these types were largely produced in the tenth century.

2. BASINS / DISHES / SHALLOW BOWLS

Apart from bowls and cups, circular containers with shallow wells are grouped under this item. 'Shallow bowl' is often the term applied, when the contour of the ware resembles that of a bowl. For those with a wide base and a concave shallow well, the usual term is 'basin' or 'dish'. However, if the shape flattens out and the rim is slightly raised the term 'plate' is more suitably used. The distinction between them is not always clear due to the variety of shapes and sizes, nevertheless it seems reasonable to group them together. The massive production of this large group appears to be second to the bowls.

Many dishes, some with nicked mouth rim, are found at the Yuyao sites. They are either plain or decorated, and the junction between the sides and the bottom may be defined by a clearly marked circle. Their size is consistent with the diameter of the mouth measuring about 15 cm. Though the features of the bases are not reported, a straight foot-ring or a recessed base is expected to be the general feature for them.

From the Shangyu site, basins with recessed bases or low splayed foot-rings are

found and mentioned, but with the collected sherds, only one complete shape has so far been reconstructed and published (Pl.2, top, no.9). Basins from Yinxian are unique because they all have splayed foot-rings, though the treatment of the mouth rim varies a lot. Some may continue smoothly as those found at Yuyao and Shangyu, some may be flared or everted, and some are found with a flattened edge.

For fine examples and several styles we should refer to museum collections, genuine basins include one in the David Foundation with phoenix incised inside and lotus petals outside (Pl.7a), one in the MFEA with a contracted mouth (Pl.7b) and another in the V&A Museum with the body highly built like a jar, with the mouth rim thickened (Pl.7c). In addition to these, some flat plates, plain or decorated, are in the Ashmolean Museum.

3. CUPS

Cups discovered from Yuyao include three different types. The first type is an elliptical cup with four-lobed sides (Pl.8a). The sturdy construction of this cup relates to the first type of bowl mentioned above.

Cups of the second type have a dented body and foliated mouth rim, while the foot-ring is fairly high and splayed. An example of this type is in the V&A Museum (Pl.8c).

The third type of cup has a lobed body and a small splayed foot-ring; an example is a five-lobed cup from Yuyao, while a six-lobed one is in the MFEA, Stockholm (Pl. 8d).

Cups found at Shangyu, which have not been illustrated, are simply reported to resemble those of Yuyao. From Yinxian, cups of the third type are in abundant discoveries. It is obvious that the development of the cup is similar to that of the bowl, and that the cup shows a stronger tendency to imitate metalwork (Pl.8b).

The height of these cups is about 5 to 6 cm, and diameter measured at the mouth is around 11 to 13 cm. They are usually plain but occasionally there is decoration in the centre of the bottom (Pl.43a-b).

4. CUPSTANDS

Cupstands, sometimes referred to as bowl-stands in Chinese, are mostly generalized as zhan-to 盞托. To is a stand and zhan is a term used for small cups. However, as inscribed on the foot-ring of some silver cupstands, the first appearance of the term for this occurs in Tang period and is chatozi 茶托子, that is, a stand for tea-drinking.¹ The origin of the form is unique. It appears to have begun with a plate on which a cup was placed. A lacquer ring was subsequently fixed onto the plate into which the cup was inserted. The user could then raise a hot cup to his lips without touching it.² Counterparts found in silverwork are of a lotus shape and date from the middle 9th century, they are possibly the prototype of the ceramic type³ (Pl.9a-b). The three categories of cupstand are classified in relation to the slight differences to be found in the central 'stand'. These are:

(1) Stands with a shallow ridged centre

Examples are reported from the Yuyao site: The published one illustrates a finely decorated stand while some unillustrated ones in the report are said to have dishes with raised

rims or angular wells. An example from the Ashmolean Museum may illustrate this shape (Pl.40a).

(2) Stands with a high upraised ridged centre

Usually, the dish part of this type has an out-turned flatten rim and has a hollow under the upraised centre. Cupstands of this type are commonly found at Shangyu and Yinxian, the centre is always decorated with a surround of hanging petals. A fine example is in the Ashmolean Museum (Pl.9c).

(3) Stands with a cup-shaped centre

This type has a deep hollowed centre and examples have only been reported from the Yinxian site. It is probably a later version of the former two, and the style continued well into the Northern Sung period. One cupstand in the Ashmolean Museum has a very thin body suggesting Yinxian as its origin (Pl.9d); and another example with its centre in a trumpet-shape centre is also reported from Yinxian.

The most eloquent invention is found among the appurtenances of the Fuchiu pagoda in Suzhou. The stand, which matches the cup superbly so as to convey the image of a blossoming lotus, is decorated in relief and has a glassy green

glaze --- pointing also to a Yinxian origin (Pl.56f). The size of these cup stands are very consistent, the diameter of the dish is around 14 cm in general.

5. BOXES

Are numerous and vary in size.

Circular boxes occupy quite a large proportion in the number of Yue ware produced. Diameters range from about 1.5 to 16 cm, they appear to have been boxes used for cosmetics.⁴ Common but also features peculiar to these boxes are:

(1) the angular turns between the sides to the top surface of the cover or the bottom of the body; (2) the low splayed foot-ring (although some have a recessed base). Thus showing the influence of metal work in the design.⁵

Boxes from Yuyao have a rather softened angular turn, and their covers are slightly domed; one box is completely round in shape (Pl.14a.1-3). Boxes bearing simple patterns seem to be early products of this site (Pl.10. a-b). In addition, there was a fragment in the exhibition KSAC belonging to a fairly large box which has elaborately decoration similar to that on the box in the David Foundation (Pl.10c).

The development of angles in the Shangyu boxes becomes more apparent, and splayed foot-rings become more common. Fine examples are in a Japanese collection (Pl.36a), the Freer Gallery and the Ashmolean Museum (Pl.44b). Study

of boxes from Yinxian is hampered by an unpreferable description of them in the report; the decoration on a box in the Tokyo National Museum is very similar to those on the Yinxian cups (Pl.12a).

In addition, round boxes may be decorated in high relief. A box of this type elaborately decorated with lotus flowers, pods and leaves was found at Shangyu (Pl.2, bottom,9), a similar box is in the British Museum (Pl.12b). Further finds include three such boxes joined together as a whole piece. One example is in China, while the other belongs to the MFA, Boston (Pl. 12c). Similar triple boxes only appear in Qingbai.⁶ Finally, there are two rather unusual ring-shaped boxes, one example of which is in the Ashmolean Museum (Pl.13a) and the other in the Palace Museum of Peking (Pl.13b). Both have a decoration suggestive of Yuyao origin, their silver counterpart is found in a Japanese collection, (Pl.13c) and another counterpart in jade is in a private collection in Hong Kong.^{6a}

It is the cover and occasionally the sides of these boxes which are decorated. The decoration on the Yuyao boxes are incised while

both techniques of relief carving and incised patterning are used on the Shangyu boxes. A later development, probably, was the moulded decoration but a kiln site for moulded pieces has not been definitely located and examples of moulded decoration have so far not been found at the three main sites.

6. EWERS

Apart from the chicken-headed ewers of the Six Dynasties. Ewers of the Tang and the Five Dynasties are closely related to each other in shape; but there are some distinctions. The change in ewer shape, which probably took place during the ninth to tenth century, is seen in the shift from a rounded body to a lobed one and from a jar-shape to a vase-shape, ultimately leading to the elongation of the neck and spout.

There are various classified types of ewers:

- (1) Ewer with pear-shaped body and flared mouth

Two ewers of this shape are reported from the Yuyao site. One has a round body and six-faceted spout (Pl.14a.5), similar to one exhibited in the Shanghai Museum (Pl.14b); the other has a four-lobed body and a round spout (Pl.14a.8). A ewer with both a round body and spout is in the Ashmolean Museum (Pl.14c).

By comparison there is a pear shaped glass ewer in the Shosoin (Pl.14d). It has no spout but its mouth is modeled after a bird's bill, suggesting a parallel with sancai

phoenix-headed ewers, which are also pear-shaped.⁷

We may thus assume that this type of Yue ware has associations with sancai, or was subject to sancai influence, and that its placing its production at an early date, possibly from the middle eighth to the ninth century. The short spout and striped strap handle of this type illustrates the distinctive features of the Tang ewers.

(2). Ewer with globular body and long neck

The earliest version of this type of ewer was discovered in a tomb dated A.D.810. Both features of a short spout and a strap handle had been maintained, however has the body become globular although the neck is still short (Pl.54a).

From the Yuyao finds, it appears that the evolution to the vase-shape is complete. The neck of the finds are much elongated and wider, the spouts are longer, and the bodies are usually commonly indented in four places (Pl.14a.4). A fine example is in the Shanghai Museum (Pl.15a), and an ewer dated to A.D.847 should belong to this group too (Pl.54c).

This type of ewer was probably in production from the late ninth to the early tenth century.

(3) Ewer with ovoid body and long wide neck

The particular characteristics of this type are an ovoid body, a wide shoulder, a slightly contracted base, a trumpet neck, and a long and curved spout. Sometimes there are two lugs on the shoulder. The body is often six-lobed or ribbed replacing the four indents hitherto found.

The early and simple appearance of this form is at the Yuyao site (Pl.6), and possibly from this site is the ewer with a straight neck in the Shanghai Museum (Pl.15b).

Later on, there is strong influence from metalwork design on this type, as may be seen on a ewer from the Shangyu site (Pl.15c). In view of the division of the body by vertical ribs, and the palmette pattern at the joints where the handle and the spout are attached to the body, it is clear that the ceramic ewer is made under the influence of a metalwork tradition. In addition, usually applied on the shoulder of these ewers are two lugs of wedge shape, with a perforation in each, and at the outer end is a vertical plaque with mould decoration.⁸

From Yinxian, many sherds of ewers

are found but no complete shape has reconstructed. From those fragments, raised double-ribs on the body, ribs round the shoulder and splayed foot-rings are characteristic (Pl.3). It seems safe to conclude that they are mainly of this type.

Ewers of this shape are popular not only in northern Zhejiang, but many similar pieces are also found in the sites of Lanxi and Wenzhou as well.⁹ It seems that this ewer shape originated in the tenth century influencing subsequently the Northern Song repertoire.

(4). Ewer with ovoid body and straight neck, with a matching domed cover.

No ewers of this type have been reported from the three main sites, although a plain one is recorded from a site in Wenzhou. There are however two examples of finely decorated pieces. One is from a tomb at Zhenjiang in Jiangsu province (Pl.16a), and the other is in the Musée Guimet (Pl.16b). The incising on the former, as well as the overlapping petals on the latter are closely parallel to the device on the Yinxian pieces. Many examples of this style of ewer are found among Cizhou and Yaozhou wares, indicating that this may have been quite a popular shape in northern China at least,

during the late tenth century and continuing well into the eleventh century. A silver counterpart is a ewer in the Beihuangshan group, with a long faceted spout and wide splayed foot-ring (Pl.16c).

(5) Gourd-shaped ewer

A gourd-shaped vase, not an ewer, is reported from the Yuyao site. However, the gourd-shaped ewer in the Ashmolean Museum is unquestionably a Yuyao product, due to its similarity to the pear-shaped ewer in the same collection. A miniature of this shape is in the MFEA, Stockholm (Pl.16e). Another example, slightly different, is in the Museum Pusat, its upper bulb is divided in half horizontally so that the upper part of this bulb forms the lid (Pl.16d).

7. VASE

The common vase shape of Yue ware is an ovoid body, surmounted by a wide spreading neck leading to a dished mouth. Two such vases are recorded in the Yuyao report. One vase, with two lugs on its shoulder, carries on its body a date equivalent to A.D.850 (Pl.53a). The other one is decorated in relief with a dragon around its neck supported by four upright handles (Pl.53c). A vase in the Palace Museum of Peking, having also four upright handles, is incised on the body with a dragon (Pl.53b). These vases appear to have been particularly made for burial use from about the ninth to the tenth centuries, and that the dragon motif may have had a connection with the death.

However, of the tenth century style there are vases with a narrower neck but more angular turns to the dished mouth. Most of them are elaborately decorated, the body is either divided with ribs into panels, occasionally filled with floral motifs (Pl.17d), or covered overall with petal layers (Pl.17c). There are also some with simple decorations such as the British Museum vase (Pl.10.2), or no decoration

as the one in the Freer Gallery (Pl. 17a). A number of these vases are in museum collections, not a few belonging to the Ashmolean Museum.

Unfortunatley, no such vases are reported from any of the sites, although they obviously originate in Zhejiang. Vases with two looped lugs are merely mentioned in the Yinxian report, which however gives no assistance in identifying the place of manufacture.

In addition there are three other minor vase shapes:

(1) Gourd-shaped vase

The gourd shape seems common to both ewers and vases. One miniature found at the Yuyao site is 9 cm in height, another example, also a miniature, belongs to the Ashmolean Museum. Similar to the ewer, a gourd-shaped vase of a larger size possibly exists from an early date, the eighth or ninth century being the favourite.

(2) Double-fish vase

Again this is a type not reported from the sites, but one piece has been picked up and drawn in the Yueqi tulu. A large vase in the David Foundation (Pl.18a) and a miniature one in the Ashmolean Museum (Pl.18b) are the only complete

examples we have. Double-fish vases are common

^{silverwork (KG 1977-5, pp. 327-334, fig. 12 & pl. 5)}
in sancai (Pl. 18c) and even in the white ware

(Pl. 18d) during the Tang dynasty. Among these finds, the Yue ware vase seems to be the most simple version and its dating is possibly later, about the early tenth century.

(3) Octagonal vase

Among the finds from a tomb dated from A.D. 871 in Shanxi, an octagonal vase is identified as Yuyao product referring to similar vases from the site. Therefore, this octagonal shape may well be included in the late ninth century repertoire of the shapes of Yue ware (Pl. 54f).¹⁰

8. GLOBULAR JARS

These jars are nearly completely round in shape, the hollowed out top acts as the mouth, and the bottom is jointed to a foot-ring. As pointed out by Bo Gyllensvard, this shape may be of Indian origin and travelled to China with Buddhism.¹¹ This may explain in Yue ware the occurrence of this shape in the form of a flowering lotus, a style which does not occur in earlier metal work.

There are similar finds at Yuyao and Shangyu. The body of the jar is either carved with an encircling floral motif or is panelled with ribs. By comparison, the foot-ring of the Shangyu jars seem more splayed and higher than that of the Yuyao ones. However, refined incising seems confined to the jars of Yuyao.

Globular jars from Yinxian are distinctively decorated with overlapping petals. In the report many fragments are published and two shapes are reconstructed. Parallel examples are in the Ashmolean Museum, the Museum Pusat (Pl.19a) and the MFA, Boston (Pl.19b).

The counterpart in silverwork is in the Carl Kempe Collection (Pl.19d), on which the decoration may have inspired the encircling foral motif on the Yue ware jars (Pl.19c).

9. SPITTOONS

A spittoon is formed in the joining of two shapes, that is a wide dish and a globe or pear-shaped jar. In the Chinese scholastic view, the primary form from which the spittoon developed was a squat hu shaped jar with a dished mouth. However, as many contemporaries are found in silver, bronze and glass, the modification of the spittoon, from a small dished mouth to a wide spread one, was due to foreign influences ¹² (Pl.20c-d).

In ceramic production, the popularity of this shape seems to have been confined to the ninth and the tenth centuries.¹⁴ When the height of the spittoon ranged from 11 to 15 cm, and the body was generally plain (Pl.20a). However, a number of variations exist. An example in the Ashmolean Museum has a plain body, but its lip is turned in and frilled (Pl.20b). There are two examples of decorated pieces. One is from a tomb, its lower part is deeply carved with petal shaped layers (Pl.56b). While the other, which also has petals on its body carries a striking repertoire of silver work decoration on its dish, this spittoon is in the Prins Yi Household Museum, Seoul (Pl.21a).

Furthermore, a contemporary example in metalwork which was found in the emperor Qian Yuankuan's tomb (Pl.21b).

A comparison of this silver spittoon and the Korean ceramic spittoon illustrates a close connection between the two media in design and craftsmanship.

10. CENSERS

On the basis of the report on the Yuyao site, two censer shapes can be identified. The first shape is that of a stemmed bowl with a domed cover. The bowl holds the incense, while the cover is pierced so as to let out the smoke (Pl.22a). The second shape has a steeped stem, which diminished towards the top on which rests a cylindrical pierced container. The incense is deposited in this and the smoke emerges through the holes (Pl.22b). The latter example closely resembles the metal handled censers with the exception of the long handles.

The Shangyu finds are reported to be similar to the Yuyao pieces; however, the only published fragment is elaborately carved and perforated (Pl.2, bottom, 9). The perforation is similar to that used on the metal censers, though they are formed differently in so far as they are globular and open horizontally into two halves.

11. JARS

A number of jars with short straight necks, globular in shape and mainly plain bodied have been reported from the Yuyao site. These plain jars, some of which may have two or four lugs, vertically or horizontally attached on the shoulder, are probably from the eighth or the ninth century. Similar examples are in the Shanghai Museum (Pl.22c) and the Ashmolean Museum (Pl.22d).

From the tenth century there are decorated pieces similar to those found at Yuyao, with a peony pattern incised on the body, or a jar with roughly carved petals as in the Ashmolean Museum. Another relevant piece is the jar from the tomb dating from the early tenth century, with the character 'guan' incised on its shoulder.

Jars with two horizontal lugs are also reported from the Yinxian site (Pl.3, top,3), but none have been reported from Shangyu.

12. WARM BOWLS

These are double-shelled bowls supposedly used as warmers. When filled with hot water, they keep food or anything else placed in it warm. The invention of the tenth century, may have been the forerunner of later modified bowls which occur in Long quan ware.

These warm bowls are found at both Shangyu and Yinxian (Pl.23b), though they have not been reported from the Yuyao site. The example in the Ashmolean Museum is a particularly fine specimen (Pl.23a). Both surfaces, inside and out, are decorated. The interior surface is finely incised while the exterior is roughly carved.

13 WATERPOTS

Three examples of waterpots have been found at Yuyao. One has a lobed and depressed globular body, the second has also a lobed body but the base is fattened out. The third type is unique in having four ribs on the body which terminate in feet supporting the whole pot (Pl.23c). All three can be seen in the Ashmolean Museum (Pl.23d-f), but one in the Princessehof Museum has its body squared.

Waterpots found in a tomb dating from A.D.810 and in the old city of the port of Ningbo date this shape from the 9th century.

14. OTHERS

Due to the lack of sufficient evidence, the shapes considered to be minor shapes in production are spoons with sculptured handles, bowl-shaped lampholders with a semi-ring in the interior and square-shaped stands with straight sides etc.

II. Decoration

1. Decorative Techniques¹⁴

Decorative techniques applied on Yue ware such as incising, carving and piercing seem to have been employed from the earlier proto-yue onwards. When these appear on the Yue ware, they were strongly under the influence of metalwork. The refinement of the incising, the repoussée effect of the carving and the harmonious combination of the two together had their novel appearance here for the first time.

1. Incising

The transparency and thinness of the glaze of Yue ware to a large extent merit the employment of the incising technique. In its early appearance, incising is done in firm but rough lines in order to carry out simple patterns (Pl.10a-b). Later on a fine pointed tool was skilfully used so that fine and precise incising replaced the rough kind; it leaves an even and smooth groove in the body which in turn is deepened in colour by the filled glaze. Incising at its best is often executed in a meticulous manner for carrying out all the details of a motif, for instance dragons, dragon fish, phoenixes and some floral patterns, etc (Pl.30b-c).

In fact, carrying out details in fine lines is common to craftsmen ever since the eighth century, representative artefacts could be cited among chasing of silverwork and engraving on the inlaid mother-of-pearl.

On the Yinxian pieces, the incised decorations, such as floral scrolls were loosely organized and in a sketchy manner (Pl.43a-b). A rather unusual and exceptional practice is to be seen in a dish fragment from the Yuyao site, on which the incising was done after the piece was glazed (KSAC NO.50).

2. Carving

Carving on its own is seldom employed, the petal-layers are a unique in being an entirely carved motif. It is noteworthy that the carving grooves, with one straight edge and the other a slanting one, achieves successfully a 'relief' effect so that the petals are overlapping.

3. Carving with incising

Carving accompanied with incising is the main technique employed for genuine pieces of Yue ware. The combination is celebrated for its rendering a rich impression by first the carving of the motif in thick and deep lines and then second finely incising the details (Pl.25c).

Another common practice is to incise a line alongside a carved one, so that the rhythm of a double-line is much stressed (Pl.26d).

Most of all to be remarked is that the technique achieved a repousee effect. The motif is raised in relief by deep carving on the ground, and then it is incised with detail. It is likely a deliberate imitation of repousee in metalwork, and is possibly confined to pieces of high quality which bearing motifs such as dragons, phoenixes, figures and animals (Pl.25a).

4. Piercing

Similar to metalwork, piercing seems to be the technique particularly employed for the perforations on the incense burners, or vessel covers (KSAC no.67). There are a number of geometric designs such as triangles, oblongs, comma-shapes or ru-yi shapes.

5. Moulding

Moulded patterns are often seen on box covers. Hardly any were reported from the sites, yet they are believed to be products from Yuyao. A bowl carrying moulded design and inscription datable to A.D.848 confirms the early dating

of the moulding technique applied on Yue ware (Pl.54e).

In the tenth century, many ear-plaques on ewers were moulded and then applied (Pl.47a). The use of moulded motifs is also another means, next to carving, of achieving the repousée effect.

6. Underglaze painting in brown

On the basis of a vase and a cover excavated from a tomb, the employment of underglaze painting technique on Yue ware can be dated to the early tenth century. Although both shapes and motifs of these two specimens are no doubt of Yue ware style (Pl.56e), the painting technique itself shows an affinity with the Hunan tradition, in which underglaze polychromy had already developed in Tang.

7. Metal bands and gilding

The final 'polishing' of Yue ware relied on the shining effect of precious gold and silver. In accordance with written records, there has been a great quantity of Yue ware decorated with gold and silver in leng 棱 and gou 鈎, meaning bands round the rims of the vessels.¹⁵

With reference to the two bowls in the David Foundation, metal bands were applied not only on the mouth rims (Pl.29c) but also on the footrings (Pl.24b). For decorative effect, binding mouth rims is possibly more common, one more example is in the MFA, Boston (Pl.24a). Regarding that bound rims were also popular with white wares in the tenth century, this technique may have been a fashion of ceramic decoration in this period.¹⁶

Furthermore, the dragon vase found in the tomb dated A.D.942 adds to this metallic decoration a new aspect (Pl.25a). The three small gold pieces adhering to the vase suggest that the dragon was originally gilt, nevertheless this is the only evidence of the gilding technique.

2. Motifs

I. Zoomorphic

1. Dragon
2. Fish dragon
3. Phoenix
4. Parrot
5. Crane
6. Bird
7. Butterfly
8. Figurine
9. Tortoise
10. Fish
11. Animals

II. Botanical

1. Floral Scroll
2. Floral Spray
3. Petals in Rosette
4. Petals in Layers
5. Quatrefoil Pattern
6. Lotus leaves
7. Tendril and Palmette

III. Others

1. Waves
2. Clouds
3. Rocks
4. Geometric Patterns
5. Characters

(I) Zoomorphic Motifs

1. DRAGON

Arrangement : coiled, running

Execution : carving, carving in relief

Shape : bowls, dishes, vases, ewers, boxes

Combination : phoenix, pearl, waves, clouds,
tendrils

Dragons are vigorous and fabulous creatures and were common to be employed as imperial symbols. A splendid example as evidence of this is the dragon vase from the emperor Qian Yuanhuan's tomb (Pl.25a-b). Although it is partly damaged, the dragon motif is carved in relief among incised clouds and the remains of gilding on it sets it apart as a unique artifact. The best known complete example is the big bowl in the Metropolitan Museum, carrying one dragon coiled at the centre and two running around just below the rim (Pl.25c). The notable features of this motif are the long pointed snout, open mouth, legs with three powerful and inward curved claws, fore-legs stretched forward and also the way the tail is tangled with one of the hind-legs.

Based on the Yuyao report, Dafoutou is the site where sherds bearing dragon and water motifs are particularly found, however the only two fragments published show waves rather than dragons (pl.27c). Thus the three fragments in the David Foundation (Pl.26a-c), one in the British Museum (Pl.26d), and those illustrated in Yueqi tulu (pl.27a-b), are all available for reference.

The contemporary parallel for the dragon motif is best illustrated by stone carvings such as those in the tombs of Wu Hanyue and Wang Jian (Pl.28a). In Tang craftsmanship, a single dragon is a very popular motif cast in relief on bronze mirrors (Pl.28b); it is also seen in repoussé work on a silver bowl from Hojiacun (Pl.28c).

2. FISH DRAGON

Arrangement : coiled, in rotation, partly
visible

Execution : refined incising, deep carving

Shape : bowls, basins

Combination : waves

No less vigorous and impressive
than the dragon motif is the fish dragon.

The distinctive features of this motif as
rendered on two fragments of a basin in the
British Museum (Pl.30b-c) are: dragon head,
fore-fins resembling wings, scaled body and
forked tail. This motif may convey the
moment when a carp is being transformed into
a dragon, a symbol for scholars passing through
their examination and then obtaining an
official rank.

However, none of the whole pieces
presents the motif in its completeness, the
fish dragons are often shown emerging from
waves and are partly visible. The deep bowl
in MFA, Boston depicts a pair of them with only
heads, fins and tails (Pl.29a). The two other
bowls in the David Foundation and the Ashmolean
Museum show only heads and fins (Pl.29b-c), and

the basin in the Shanghai Museum illustrates only the head (Pl.30a). The drawings in Yueqi tulu indicate that there are some other varieties (Pl.31a-b).

Parallels in metalwork are two silver bowls. One is decorated with one fish dragon chasing a pearl against a wave background (Pl.31d). The other is the famous bowl in the Nelson Gallery, showing four monstrous heads of these fish dragon emerging from waves together with ducks and catfish (Pl.31c). But the closest parallel are the two dishes found from Liaoning. (KG 1977.5, pp.327-334, fig.3-4, pl.7)

3. PHOENIX

Arrangement : one or two in rotation, standing

Execution : incising, carving and incising,
moulding

Shape : basins, plates

Combination : dragon, pearl, floral scroll,
tendrils

A refined presentation of two phoenixes in rotation is that incised on the basin in the David Foundation (Pl.7a).

Feathery comb, widely stretched wings and long trended tail are the common features for this kind of the birds. Although the feathery body is mostly depicted in fish-scales, it may be dotted with short strokes; this also happens to the former two motifs, the dragon and fish dragon.

Various treatments of this motif are shown in the Yueqi tulu, where it is found either as a main motif decorating the inner base of a vessel (Pl.32a), or in smaller proportions ornamenting the sides of basins or bowls. Among these illustrations, two extraordinary elegant pieces are to be remarked, one has phoenixes carved or applied in high relief (Pl.32b) and the other bears also the

dragon motif (Pl.32c). An example seems peculiar for bearing a standing phoenix; this was a posture which was once popular with the Tang craftsmen, but is scarcely ever found in Yue ware.

The treatment of this motif differs slightly between examples from Yuyao and those from Yinxian, the latter is comparatively stiffed. A fragment found at Fostat is carved with a phoenix in high relief, which stands out as evidence of the high quality of the export ware.

There is no doubt that this motif won its popularity as a result of Tang craftsmanship, for instance is a contemporary parallel found on a parcel-gilt basin from Wang Jian's tomb (Pl.32d).

4. PARROT

Arrangement : one in flight, two in rotation

Execution : incising

Shape : bowls, basins, boxes, ewers

Combination : pearl, flower spray, tendril

Two parrots in rotation is an usual decoration of basins and bowls. The arrangement is similar to that of the phoenixes with sprays in their bill (Pl.33a), with pearl amidst them, or surrounded by floral spray (Pl.34a). Always presented in a refined manner, this motif is depicted rather roughly on the ewer in the Metropolitan Museum (Pl.33b).

The popularity of parrots in rotation in Tang decorative art could easily be seen on silverwork (Pl.34b) and bronze mirrors. This pattern could also be seen on wood (Pl.34c) and wool rug (Pl.34d), the delicate material are preserved in the Shosoin collection.

5. CRANE

Arrangement : two, four or many in flight

Execution : incising

Shape : boxes, bowls, vases

Combination : tendril, cloud

Two or four cranes against a tendril background is a treatment of this motif popular among Yue ware potters (Pl.35a). A more complicated version is that of many cranes against a tendril background on a vase fragment drawn in the Yueqi tulu (Pl.35b). In addition there is an unusual treatment of moulded cranes and clouds as shown on the bowl dated A.D.848 (Pl.54e).

The posture of these cranes is exactly identical with those in gold or silver sheets in Tang dynasty (Pl.35c). The motifs on a silver cabinet and a gold cabinet, datable to A.D.829, may well be the prototype of this motif in early ninth century (Pl.35d).

6. BIRDS

Arrangement : Bird amid floral motifs
 Execution : incising
 Shape : bowls
 Combination : floral sprays and scrolls, lotus
 buds and leaves.

A flying bird amid floral sprays or against a tendril background is a common pattern on Yue ware (Pl.36a). One bird amid two sprays seems to be the most popular one (Pl.42b-c). A fragment bearing one bird amid three sprays is unusual for the motif being incised after the body is glazed (KSAC,no.60). Examples with four sprays may be seen on the fragment in the David Foundation and in a drawing in Yueqi tulu (Pl.36c).

Other arrangement include bird amid four lotus buds and leaves, two birds in confrontation but with their necks crossed, and on top of each head is a lotus. All evidence for this motif are only found from Yuyao. Parallels are in gold and silverwork again (Pl.36b).

7. BUTTERFLY

Arrangement : confronted, profile

Execution : incising

Shape : bowls

Combination : floral motifs

On account of the word die 蝶, butterfly, puns with the word die 耄, seventy to eighty years of age, this motif may be regarded as a symbol for longevity.

The usual arrangement is two butterflies in confrontation, and not in combination with other motifs. Many fragments bearing this pattern from Yuyao are in existence (Pl.37a, 38a, c). On the sherds from Yinxian it seems comparatively stiff in manner (Pl.38b).

Another version is butterflies in profile, it can be two in rotating position (Pl.37b) and sometimes in combination with floral pattern.

Parallels for this motif can only be found in the borders of Tang bronze mirrors, on which butterflies on a tiny scale are depicted either in front view or in profile (Pl.38d).

8. FIGURINE

Arrangement : seated in scenery

Execution : incising, carving in relief,
moulding

Shape : jars, vases, cupstands

Combination : clouds, rocks, grass, cups,
cupstands, basins, fruit, musical
instruments

A number of drawings in Yueqi tulu show that human figurines are a popular motif on Yue ware (Pl.39a-d). These figures are depicted as seated scholars in scenery with rocks, grass or clouds, holding a drinking party with basins of fruit aside, or playing music with flute, qin or shen. Sometimes, it is one scholar tasting tea on his own. These scholars are depicted as sitting on mats, wearing scarves on shoulders and with ends of waist-belts springing up --- in every likelihood, they are the seven sages in the bamboo groves, which were popularly depicted in the Six Dynasties (Pl.40d).

Actually two photographs, instead of drawings, of the above mentioned fragments are available. One is a jar fragment published also in the Yueqi tulu, on which is incised a

scholar tasting tea enclosing within a framework (Pl.39e). The other is published in the Zhongguo qingci shile, has the figure carved in relief (Pl.40a).

Two cupstands are the only complete pieces found carrying this motif, they are same in depicting a scholar tasting tea. One is in the Ashmolean Museum (Pl.39f) and the other is in the Palace Museum. The brilliant linking of a tea drinking theme to a tea drinking utensil is itself evident manifestation of the tea drinking fashion.

Scenes of a drinking party or concert gathering are usually depicted in Tang craftsmanship. For instances there are those on the silver ewer and dish in the British Museum, or that on a mirror inlaid with mother-of-pearl which was excavated from a tomb in Loyang, Henan (Pl.40b). In Shosoin, this motif appears on a silver-plated back of a bronze mirror, on a gin with gold and silver inlay, and also in the painting on a leather plectrum guard of a Yuanxian (Pl.40c).

9. TORTOISE

Arrangement : aerial view

Execution : incising

Shape : basins, bowls

Combination : lotus veins

A small tortoise amid veins that represent a lotus leaf is a popular ornament for basins or bowls. The whole pattern of the tortoise is clearly seen on a fragment in the British Museum (Pl.41a). A fragment from Yuyao with this motif bears also the inscription of Taiping wuyin (KSAC, no.63), it is a significant piece for providing a date of late ten century for this motif.

Many bronze mirrors in Tang have their knobs modified as tortoises, underneath which are cast lotus leaves (Pl.41b). As recorded in the Shiji 史記 by Sima Qian, 'Tortoises disport on lotus leaves at their millenium years old of ages.' This is obviously a motif conveying wishes for longevity. 'A peach-shaped silver basin bearing a guilt tortoise, excavated from Xi'an (BC9, p.54 top), may explain clearly this symbolism.

10. FISH

Arrangement : two in rotation, double-fish

Execution : incising

Shape : basins, vases

Combination : pearl, tendril

Catfish is possibly a later motif of the tenth century, of which a drawing was published in Yueqi tulu (Pl.41c). For comparison are the catfish on the silver bowl in the Nelson Gallery (Pl.31c) and the pair on the ladle in the Carl Kempe Collection (Pl.41d).

In addition, there are vases in shape of double-fish, on the body the eyes, fins, scales and tails are finely incised (Pl.18a-b).

11. ANIMALS

Arrangement : running, recumbent

Execution : moulding, carving in relief

Shape : jars, dishes

Combination : floral motif

Big-tailed animals

There are only drawings in Yuqi tulu showing big-tailed animals as Yue ware motifs. On account of its general appearance on metalwork in Tang, it seems to have been an acceptable motif and continued in use by Yue potters (Pl.41f).

Deer

A recumbent deer is moulded and applied in the middle of a dish in the Ashmolean Museum (Pl.41e). This treatment shows strongly a connection with the repoussée technique as seen on many silver plates.

Rabbit

The pattern is only seen on a basin fragment from the Yuyao site, on which is depicted a coiled rabbit among flower petals.

(II) Botanical Motifs

1. FLORAL SCROLL

Arrangement : main theme, background, border

Execution : carving, incising

Shape : bowls, cups

Combination : phoenixes, birds

A Floral scroll is the pattern frequently decorating the bottom of bowls and cups. Floral scrolls on their own as a main motif are found on examples from both Yuyao and Yinxian. With only the drawings from the reports, the arrangement may be of neatness and clarity on one hand (Pl.42a-b), while on the other hand the patterns may be loosely organized and sketchy in presentation (Pl.43a-b). With the availability of the fragments in the museum collections, the fragment in the British Museum can possibly be identified as a Yuyao product and that in the David Foundation as of Yinxian origin (Pl.43c).

However, a much more meticulous presentation of this motif is revealed through the drawings of the Yueqi tulu, the scrolls may fill all the background space in order to embrace the main motif (Pl.42c), or they are

straightened to be simply applied as a border decoration. The flowers depicted are frequently of the peony family. Another recognisable type of flower is the Chinese carbapple flower, of which a fine example is also included in the Yueqi tulu.

2. FLORAL SPRAY

Arrangement : main theme
 Execution : carving, moulding
 Shape : basins, bowls, boxes

If reference is made to the fragments found from Yuyao, bowls and basins seem to be the most common shapes for bearing decoration of floral sprays, usually one spray or two running in opposite directions (Pl.44a). On box covers, one floral spray is a popular treatment, which could have been carved or moulded in relief (Pl.44b). The Ashmolean Museum possesses many fine examples (Pl.44c) while some very similar illustrations are shown in the Yueqi tulu.

From the examples given, floral sprays seem to be far less common and varied than the floral scrolls, though the appearance of conventionalised peony flowers is very common in both. It should be noted that details of these floral motifs within the deep-carved outline are very finely and delicately incised. Parallels to this kind of treatment are to be found in traced silver, and engraved mother-of-pearl used in inlaying lacquer in the Tang period.

3. PETALS IN ROSETTE

Arrangement : radiating petals
 Execution : carving and incising
 Shape : bowls, basins, boxes

Petals-in-rosette is also a general motif decorating the inner bases of bowls, basins and box-covers. Either a small circle or three to six radiating petals is carved at the centre, then surrounding it are radiating petals of deeply carved outline and slightly incised veins, mostly the midribs of the petals are stressed by a relief method (Pl.45a-c).

Petals in this motif are generalized as lotus petals, and indeed there is explicitly a lotus rosette. The rosette consists of lotus seeds at the centre and then two circles of overlapping petals. In addition to only drawing from the report and in the Yueqi tulu (Pl.46a) a box in the Palace Museum, Peking, provides us with evidence of this arrangement (Pl.46b). The counterpart of this motif seems to have appeared in the earlier sancai in Tang (Pl.46c).

However, the simplest presentation of this motif is a four-petalled flower of the ninth century. Example bearing this motif were found on box covers (Pl.10a-b) and from the Yuyao sites (Pl.46d). A comparable motif is found in a dyed cloth from the Tang dynasty (Pl.46e).

4. PETALS IN LAYERS

Arrangement : overlapping

Execution : carving and incising

Shape : jars, spittoons, vases, ewers,
cupstands, bowls, dishes

For decorating the exteriors of vessels of both open and closed forms, piling up petals in overlapping layers seems to be the most popular motif employed. In general they may form a bottom band rising from the base of a vessel (Pl.7a) or they may cover the whole outside surface (Pl.47a).

The petals on the jars are brilliantly harmonious with the shape as if resembling blossoming lotus flowers (Pl.47b). On the other hand, petals may be hanging down as from the shoulder of *a ewer or from the centre of* a cupstand (Pl.9c); it is a less common arrangement than that of the uprising petals.

In addition to the plain petals which are usual in presentation, there are also petals bearing decoration. They may be slightly incised with veins or they may carry geometric patterns as an elaborate ornamentation (Pl.47c).

Looking back to the Tang craftsmanship, silver bowls and cups commonly have their sides beaten into the shape of petal layers, and each of the petals is elaborately chased with birds and flowers (Pl.48a-b). The geometric patterns on the Yue ware petals are likely to be a simpler version of the silverwork, yet one very close counterpart is still to be found in the silver bowl illustrated. (Pl.48c-d).

5. QUARTREFOIL PATTERN

Arrangement : main theme

Execution : incising

Shape : bowls

Combination : palmettes, lotus leaves and buds

These geometric quartrefoil patterns are of very refined incising and often appear in the bottom of bowls. There are two versions of them. The simple version comprises double-lines 'stem' and palmettes, drawings of which are recorded in reports from both Yuyao and Shangyu (Pl.49a); Fragments in the British Museum and the Ashmolean Museum provide more reliable evidence (Pl.49b).

A parallel pattern, but a slightly more complicated one is found on the cover of a Tang miniature silver box (Pl.49c).

The complicated version has its 'stem' intertwined and lotus buds and leaves are occasionally included; it is interesting that these lotus buds and leaves are also found on sancal (Pl.50b-c). With only a drawing published in the Yuyao report (Pl.49e), it is fortunate that a good example is provided by the fragment in the David Foundation (Pl.50a).

In addition, the wide variety of this motif published in the Yueqi tulu may suggest the popularity of it among the Yuyao potters (Pl.50d).

156

6. LOTUS LEAVES

Arrangement : main theme, combined

Execution : carving, incising

Shape : basins, bowls

Combination : quartrefoil pattern, bird,
tortoise

The naturalistic rendering of lotus leaves sets it apart from the general stylised or conventionalized treatment of botanical motifs. At its best the motif successfully conveys the freshness and vividness of lotus leaves. Instances are a bowl belonging to the British Museum (Pl.51a), a basin in the MFEA, stockholm (Pl.51c), and a basin in the Ashmolean Museum, Oxford (no.116). The earlier version of such profile of half-opened leaves may be observed in the shape of a Tang silver box in the Carl Kempe collection (Pl.51d).

On the other hand, there are stylised and geometric modifications of this motif, of which the pattern on the basin in the King Gustaf of Sweden's collection is an example of the motif on its own (BJ14,no.62), whereas other versions are either combined with the quartrefoil pattern (Pl.50a) or the bird in the middle.

Other than these, lotus leaves may be subtly implied merely by radiation veins (Pl.26.1) or in a very sketchy and inferior way as shown by some drawings in the Yueqi tulu.

7. TENDRIL AND PALMETTE

These scroll-like motifs of botanical origin are used chiefly as fillers or border-bands (Pl.10c, 35b); there is a great deal of variety in their arrangement on the surface.

Tendrils are occasionally found covering a whole area by itself or laid out as sprays decorating the well of a basin (Pl.26d, 27b). On the other hand, palmettes may be engaged into the quartrefoil pattern as shown in Pl.49a, and semi-palmettes facing alternately in two rows are not uncommon in decorating boxes (Pl.12a,13a).

Such patterns may have been very common in various Tang crafts, examples of which may be seen in silver work (Pl.52c-f).

(III). OTHERS

1. Waves

Wave pattern is chiefly a background motif for main themes like dragons and fish-dragons. Sometimes the pattern may dominate the whole scene with other motifs emerging on a small scale. Waves on their own, usually in segmented pattern, can be found covering entirely the exteriors of some bowls (Pl.52a-b).

2. Clouds

The appearance of clouds is popular as an accompaniment to motifs such as dragons and figurines (Pl.39e). Cloud scrolls on their own are however found decorating vases of which one is in the British Museum (Pl.17b). and the other was found from a tomb dated to the early tenth century (Pl.56e).

3. Rocks

This motif is rarely employed. It is either depicted with figurines as part of the scenery (Pl.39a-d) or emerging from waves in a rather dramatic manner.

4. Some other geometric patterns

These patterns are mainly consist of frames for cartouches (Pl.19c) and perforations for incense burners (Pl.22b). Some circular bands on box covers may be included into this category (Pl.36a).

5. Characters

Finally, applied on Yue ware by incising, moulding and even painting are a number of characters. Although the writing is decipherable the reasons for presence and its implication are unclear. F. Koyama, seemingly the first scholar who pays attention to these characters, has assembled a list of seventeen,¹⁷ 'some of which he believes may refer to the cyclical year of make while others may be the first character of the name of a palace building.'¹⁸

Recent discoveries may add up to four items to the Koyama list at least. And with reference to Koyama's interpretation of their meaning, some characters do point to a relationship with cyclical years like Yi, Xin, while the argument for the association with names of palace buildings is less soundly based.

There are obviously some characters which conveyed to the makers the concept of auspicious wishes such as Ji, Ji-li, Yong and and some which were concerned with religious use like Gong, or Gong-yang. In addition, three other significant aspects of the usage of these characters are to be remarked upon : One is to record the year of the manufacture, usually in terms of the combination of the reign period and the cyclical year; incised characters like Taiping wuyin, or moulded Dazong ernian belong to this category. Another is to signify a trade mark; the two characters Xiang-ji incised on a cupstand is likely a chopmark of the Xiang family. The third is to indicate official use, which is evidenced by the character guan, official, incised on the shoulder of a vase.

However, the understanding of the significance of these characters is still exploratory, especially that of the Taiping wuyin, the last year of the Wuyue kingdom, and the guan which relate to the official ware. So far similar application of such characters is found on contemporary silverwork and small gilt pagodas.

III. Conclusion

In the above discussion of shapes and motifs of Yue ware, a comparative study of Yue ware and the Tang crafts has been simultaneously pursued. The Tang motifs, easily found on a large number of crafts of various materials, would have been represented by silverwork because silver has survived in greater quantity than other materials.¹⁹

In conclusion, under the strong stimulation of the Tang crafts, a whole new repertoire of decoration for Yue ware was established within a very short period. Thus Yue ware, with its motifs show a stronger Tang influence than its shapes, perpetuates what was the universal Tang decorative style.

1. Relationship to Silverwork

The content to Tang silverwork lies beyond the scope of the present study, but the recent conclusions on dating and the sources of exotic influence on silver must be considered.²⁰ Regarding a conclusion that Sogdian silver rather than Sasanian silver is more likely the source of inspiration for Tang silversmiths, the fountainhead of Yue ware style can be traced further back and west to Sogdian silver. The other conclusion is that almost all Tang silverwork with shapes of Iranian origin and reserved decoration on a ring-matted ground is datable to the first half of the eighth century. If so, we are thus confronted with a gap of nearly two hundred year between the Tang silver and Yue ware which derives its design from it.

The time gap may in fact not be so great as it seems, although at present there is no supporting evidence of silverwork in the ninth century. Since Zhejiang was one of the centres of silver supply in Tang,²¹ and the Persian immigrants into China had also their settlement established beyond the two capitals,²² in Hangzhou, the availability of silver ore and direct contact

with Persian silversmiths could have been factors contributing to the establishment of a silverwork tradition in Hangzhou. This area was unlikely affected by war fare in the late Tang period, and the tradition may be supposed to have continued into the period of the Wuyue Kingdom. This supposition is strongly supported by recent finds from a tomb in Hangzhou. This tomb, dated to the early tenth century, yielded seventeen pieces of silverwork and eleven pieces of Yue ware.²³ The ceramics are plain but the pieces are in elegant Tang style.

2. Relationship to Lacquer and Bronze

Combinations of different materials in one piece seems to be a fashion in the Tang dynasty, thus leading to the great similarities among crafts made in different materials such as gold, silver, lacquer, bronze wood and textile.²⁴ Apart from silverwork, lacquer and bronze are the second series providing a certain amount of comparative material for this study.

When we refer to lacquerwork, comparisons apply mainly to the motifs of the metal inlay or the carving on the mother-of-pearl, which forms the decoration on the pingto lacquerwork. This very skilful technique could have been popular in the Zhejiang area, which was one of the main production centres for lacquer in the Tang dynasty.²⁵

Bronze mirrors in Tang, were not only cast but were common in decorated with gold and silver sheets, silver plating on a lacquer bed, or inlaid with mother-of-pearl.²⁶ Some Yue ware motifs are peculiarly of Tang mirror design, these including dragons with clouds, tortoise on a lotus leaf, and butterflies. Other Yue ware motifs such as human figures, parrots and phoenixes were also popular motifs for mirrors though not exclusive to them.

3. Tang Decorative Style and Yue ware Style

On basis of the above studies, it seems that the wide scope of Tang craftsmanship could be mirrored in Yue ware. It is interesting that in the Tang dynasty the vigour and impressive decoration was carried into all the crafts in gold, silver, lacquer, bronze, wood and textiles, but not pottery.

The Tang decorative style did not appear in the ceramic medium until the tenth century in Yue ware, and it has certain subtle changes in its evolution. On the one hand, shapes and motifs, in the hands of a potter, are either simplified or adapted to a contemporary free and typical handling. On the other hand, it was not only vigourness but also elegance evolved in the style, as could be seen on many conventional and stylistic floral motifs. Thus the Yue ware style is not only the reminiscence of the Tang style, but also it set the point of departure for Song ceramic design.

Footnotes to Chapter IV

1. This term appeared as an incising on the footring of a gilt silver cupstand,
KG 1959.12, pp.679-681
2. The source, recorded in Chen Dachang's Yenfanlu was cited by Feng Xianming in his discussion on tea drinking utensils,
WW 1963.1, pp.80
3. Seven silver cupstands were found together and reported in KG 1959.12, pp.679-681; another piece was reported in WW 1966.1, pp.46-47
4. The smallest is in the Palace Museum, Peking, and the largest in the Ashmolean Museum.
5. Metal boxes were popularly made for mirrors in Tang, and they usually have lobed sides for matching the shapes of the mirrors, see bibliography, Chinese, IV.1
6. KG 1980.3, pp.246-7, fig.1.2
- 6a. WATT, BW21, no.155
7. Sancai wares in turn were influenced by metal-work, for the metal form of ewer in the near east and its modification in China, see MEDLEY, BW12 .(1)
8. The mould decorations on these plaques are various and many ewers of this shape were found at the kiln sites at Cixi, the county next to Yuyao, see GGBWYYK 1980.1, pp.7

9. The finds at Lanxi is briefly described in GGBWYYK 1980.1, pp.7; for the report on Wenzhou see WW 1965.11
10. The author is informed by Dr. Feng Xianming that besides these finds, there is already a similar octagonal vase in the Palace Museum of Peking, and that another similar vase was also found in Sichuan.
11. GYLLENSVARD, BW6.(2),pp.70
12. A same shape is found in Sasanian glass, now in the National Museum, Stockholm, see GYLLENSVARD, BW6.(1) no.130
13. A tomb dated to as early as A.D.810 yielded a spittoon in this shape, see WW 1954.5,pp.34 fig.2. A yellow glazed spittoon was found from a Liao tomb in Xuanhua, WW 1975.8,pp.34,fig.6
14. The discussion on the decorative technique here is particularly inspired and advised by Miss Medley.
See MEDLEY, BW12. (3) & (5)
15. Refer to the Table III of the tribute record in Chapter II
16. A lobed white bowl with its footring silver bound is reported in WW 1980.8,pp.44
17. BJ 6.1
18. GOMPERTZ, BW5.(2)

19. The shapes, patterns and origins of Tang silverwork are thoroughly discussed by Gyllensvard, Bo in his Tang Gold and Silver, see GYLLENDVSARD, BW6 (2)
20. MELIKIAN-CHIRVANI, A.S. BW13
21. MEDLEY, BW12.2. The supply of silver was mainly from the southeastern part of China including provinces such as Anhui, Zhejiang, Fujian, Jiangsu, Jiangxi and Guangdong. Xuancheng of Anhui was probably a producing centre of silverwork in Tang.
22. GYLLENDVSARD, BW 6.(1)
23. WW 1975.8, pp.66-72
24. BC 17; After the An Lushan rebellion, the textile centre gradually moved from the Henan area to the Sichuan and Zhejiang areas. This information is based on the study by Yen Gengwang, the geographical distribution of the textile industry in the Tang dynasty, an essay included in his Collected Studies on Tang History, Hong Kong, 1979.
25. BC 14, BJ 9
26. GARNER, BW4 Some pieces among the Shilipu finds are of late Tang shapes, for instance alm bowl, spittoon and basin, see LOVELL, BW11

Chapter V

THE DATING OF YUE WARE

The production of Yue ware lasted for about three hundred years. During this fairly long period, the style developed from undecorated, through simple and rough decoration to elaboration and refinement, and eventually declined. This process is an oversimplified but universal rule applicable to any decorative art, and the problem is to relate our different stages to the historical scene. Thus the dating is significant.

To relate the changing style of Yue ware to definite periods, there is a certain number of dated or datable pieces discovered in tombs, pagodas, ports and even palace sites.

I. Materials for dating

1. Dated Pieces

Dated Pieces in the Ninth Century

From the proto-yue onwards, there seems to be a tradition in Zhejiang of inscribing the date or even the region and the potter's name on the greenware.¹ The dated pieces of Yue ware are not found earlier than the ninth century. The earliest dated Yue ware is an epitaph which came from a tomb in Cixi in 1953, bearing a date equivalent to A.D.823.² It is a rectangular tablet, with a porcellanous body and dull dark green glaze which tended to flake off; the general appearance is very crude. Later on in 1957 another epitaph dated to A.D.850 was found in Yuyao, but this time in shape of a vase and covered with a bowl.³ (Pl.53a) Recently, a tomb found in Shangyu yielded a pair of epitaphs dated to A.D.866. They are cups with covers on top and plates underneath fired together, and incised on each body of the cups are 291 characters.⁴ However, the crudeness of these epitaphs do not represent the quality of what Yue ware did achieve; for this we have to turn to two other relevant pieces.

Among the earliest finds of Yue ware is a broken ewer found in the antique market in Shanghai in 1937.⁵ (Pl.54c) What remains is the lower part of an ewer with a four lobed body, part of a handle and one lug on one side of the shoulder. The inscription in three lines on the body reads 'The third year of Huichang is changed into the first year of Dazhong. It is therefore recorded on the Ancestor's Festival, the fourteenth day of the third month', a date equivalent to A.D.847. On the body is an incised sketchy floral pattern; some patterns are arranged around the handle and the lug, while the main theme is probably a peony. The incising is not deep but fluent in execution. Another broken ewer inscribed with the reign year Dazhong (A.D.847-860) on the body was found at the Yinxian site, having lobed body, round spout, strap handle and two round lugs on the shoulder.⁶ (Pl.54d)

The enormous quantity of ceramics recently recovered from Ningbo produced the last dated piece in this group.⁷ It is a bowl with a moulded design of clouds, cranes and among

them in mirror image four characters 'Dazhong ernian', dated to A.D.848 (Pl.54e). This piece dates the use of the moulding technique as early as the middle of the ninth century.

Dated Pieces In The Tenth Century

An early tenth century dated example is a cylindrical jar, which was found in Yuyao and is dated to A.D.922.⁸ As an epitaph, it is unglazed, roughly made, and bearing a hole at the bottom. (Pl.53d-e).

In contrast is a number of late tenth century dated pieces. There are many sherds and few pieces of bowls, basins and boxes bearing the inscription 'Taiping wuyin', a combination of reign year and cyclical year which is equivalent to A.D.978. Among the many sherds found from Yuyao, one was shown in the Exhibition KSAC, on which is incised a tortoise on a lotus leaf.⁹ The complete pieces in China include a vase incised with lotus petals (Pl.57a) and a box with an incised design of a pair of confronted cranes on the lid,¹⁰ both are in the Shanghai Museum. Outside China there are also many pieces dated to A.D.978, for instance here is a basin incised with scroll design (Pl.57c). In particular

there is a box inscribed with 'Taiping dingchou',
dated to A.D.977. The cover is incised with floral
scrolls.¹¹(Pl.57d)

2. Pieces from Tombs in Zhejiang and Jiangsu Provinces

Tomb A.D. 810¹²

This tomb of the early ninth century in Shaoxing yielded seven pieces of Yue ware. They include two ewers with small faceted spouts (Pl.54a), two basins, one plain and the other decorated. (Pl.54b), one round box, one water pot on four feet, and one spittoon described as a flower pot in the primary report.

Tomb A.D. 834¹³

From the tomb dated to A.D.834 in Shengxian is found a vase decorated with a dragon chasing pearl, now in the Palace Museum of Peking (Pl.53b). A similar vase with the dragon in relief round its neck was found at Yuyao.¹⁴ (Pl.53c)

Tomb A.D. 900¹⁵

In the Hangzhou area, tombs of the Qian family and the closely related Wu family were largely found and excavated. The most recent find was the tomb of Qian Kuan, the father of the first emperor of the Wuyue kingdom. He died in A.D. 895 and was buried in A.D.900. His tomb yielded only three rough and plain pieces of Yue ware, including a vase, a big

bowl and a large basin. In both quantity and quality, these pieces are much inferior to the accompanying nineteen white wares, of which fourteen borne with 'guan' or 'xin guan' inscriptions.¹⁶

Tomb Early Tenth Century¹⁷

Dated to the early tenth century is the tomb of Wu Sui-?, a concubine of the Qian family. This tomb yielded seventeen pieces of silverwork and eleven pieces of Yue ware; the latter consisted of 1 vase, 5 jars, 1 bowl, 3 basins and a cover. In general they have a thin greyish body, yellowish glaze colour and plain without decoration, but two of them have underglaze painted decoration. One is a large four-handled vase painted on the shoulder with a band of hanging petals, and cloud scrolls all over the body, (Pl.56e). The other is a gourd shaped cover painted with spiral lines.

Tombs A.D.942 & A.D.952¹⁸

The two adjacent tombs of Qian Yuanhuan and Wu Hanyue, the second emperor of the Wuyue Kingdom and his wife, are dated to A.D.942 and A.D.952 respectively. Although these tombs had

been looted, a number of Yue ware were left and are relevant in this context on account of their refined decorations. The remains in the emperor's tomb include one gold gilt dragon vase (Pl.25a), one ewer, four square dishes, three lids, six basins and one dish. Those in the empress' are so scanty that only one ewer, one lid and a neck fragment of a dragon vase were left.

Tombs Middle Tenth Century¹⁹

In Jiangsu, a tomb found at Zhenjiang yielded four brilliant examples of Yue ware. Although the person buried is not identified, the tomb is dated to middle tenth century. All bearing refined decoration, these pieces include a ewer with floral scroll (Pl.16a), a spittoon with petals, a big bowl with parrots and a cup-stand with petals (Pl.56a-d).

Another tomb in Suzhou yielded a bowl with metal bound rim, 9 square boxes which can be layered up and with a cover, a jar and a basin.

3. Evidence from the ports

Yangzhou and Ningbo were important ports during the ninth and tenth centuries. Yangzhou gained its fame as a national and international port from the early Tang period, until the second half of the ninth century when Jiangsu area suffered from political turmoil. Eventually Ningbo replaced Yangzhou as the more important port when it began to flourish under the Wuyue Kingdom.

Yangzhou

After an excavation undertaken for eight months in 1975, around seventeen thousand pottery fragments were recovered from the west area of Yangzhou.

Among these sherds, specimens of greenware predominated and amounted to over seven thousand pieces. The pieces have grey body and in general no decoration, but the shapes are varied comprising bowls, basins, jars, globular jars, vases, lampholders and boxes, and amongst these bowls and globular jars (called wan and bo in the report) are the most popular shapes.

The dating of these sherds, corresponding to the flourishing period of the city, is from the late eighth to the ninth century; their provenance

was traced to include Zhejiang, Jiangsu and Hunan.

In the report, the amount and quality of Yue ware were not mentioned, and the two illustrated examples, a lamp and a bowl, seemed rough in quality and rustic in shape, and are possibly of Hunan style.

Ningbo

The excavation at Ningbo in 1973-74 yielded more than seven hundred ceramic pieces, the majority of which are Yue ware with a second series of Changsha ware. With a bowl dated to A.D.848 and a brick dated to A.D.898, these finds are datable to late ninth to early tenth century. These pieces are remarkable for their fine and thin body, greenish glassy glaze, and a variety of elegant shapes including bowls, basins, jars, vases, ewers, dishes, cups, cupstands, boxes, waterpots and lampholders (Pl.55). Most of the wares are plain although some carried rough incised for decoration.

4. Finds from pagodas

Suzhou Pagoda A.D.959²²

A stem cup and stand were discovered in the pagoda Fuchiuta 虎丘塔 in Suzhou, established in A.D. 959-61. The outside of the cup, the interior and the lower part of the stand are all carved with lotus petals, in whole representing a blossoming lotus flower. Two characters 'Xiangji' 項記 are incised at the middle of the stand (Pl.56f).

In addition, two rough bowls and one lampholder were also found from this pagoda.

Dongyang Pagoda A.D.961²³

A number of Yue ware including bowls, basins, cupstands and jars were found from the pagoda Nansita 南寺塔 in Dongyang, which was built around A.D.961-62. These finds were reported to have similar features as the Suzhou finds, and no further information is available.

5. Other materials

Finds in Xian

A vase, with octagonal faceted body and long neck in light green glaze colour, was found in a tomb dated A.D.871.²⁴ (Pl.54f) It was identified as Yue ware on the basis of two similar finds at Shanglinhu²⁵.

Yue ware remains, among them dishes and bowls with foliated month rim, were found at the site Daminggong, a Tang palace at Xian, which was burned down in the late ninth century.²⁶

Finds in the Royal Tombs of Other Kingdoms

About 200 pieces of ceramics with 30 jars in Yue ware style were found in the tomb of Liu Cheng, one of the emperors of the Nan Han Kingdom²⁷.

Two other royal tombs of the Nan Tang and Former Shu Kingdoms were also excavated. The former yielded only stack-fired flat based bowls, while those found in the latter were all jars with four or six handles.²⁸

II. The Dating on the Stylistic Development of Yue ware.

The stylistic analysis of Yue ware has led Chinese and Japanese scholars to different conclusions on its dating.

The Japanese classification is:²⁹

- (1) High Tang or Flourishing Tang;
- (2) Middle to Late Tang;
- (3) Late Tang to Five Dynasties.

The Chinese classification is:³⁰

- (1) Late Tang to Early Five Dynasties;
- (2) Middle Five Dynasties;
- (3) Late Five Dynasties to Early Song

In the light of our assembled materials, the distinction between the first and the second stages in the Japanese division hardly exists, while the third stages is too comprehensive. In the Chinese classification the first stage should include the middle Tang period, when Yue ware style appeared, and the dividing line between the second and the third stage is not acceptable, owing

to the continuity of style throughout the Five Dynasties.

In summing up, the development can still be stated in three stages but the classification proposed is:

- (1) Middle Tang to early Wuyue Kingdom,
from the middle eighth to the late
ninth century;
- (2) Early to middle Wuyue Kingdom,
from the late ninth to the early
tenth century;
- (3) Middle Wuyue Kingdom to early
Northern Song, from the middle tenth
to the eleventh century.

1. Middle Tang to early Wuyue Kingdom.

A number of dated epitaphs fit in this period, including the tablet A.D.823, the jar A.D. 856 and the cups A.D.866. These dated pieces indicate that Yue ware was used as epitaph in at least three different shapes. On account of their crudeness, none of them provides any information on stylistic development. Nor do the vases with dragon decoration, whether incised or in relief, since they were produced purposely for burial and are of a certain crudeness.

Thus the seven pieces from the A.D.810 tomb are of great relevance. From these finds we see that shapes varied considerably and that simple decoration had emerged. In this early stage the sturdy and robust ewer still bears in its small faceted spout the traces of that of the chicken ewers of the proto-yue.

The numerous finds from the two ports support this point of view. Although the finds from Yangzhou are mainly sherds and their publication is not sufficient for any substantial conclusion to be drawn from them, the Ningbo finds by contrast provide many complete pieces. The basic character of these pieces is similar to the

finds of the A.D.810 tomb, but of a more refined quality; and in addition they increase our understanding of the variety of shapes in this period. The moulded bowl, bearing a date equivalent to A.D.848, is valuable in confirming the early occurrence of the moulding technique. In comparing the finds from these ports, one may also observe the growth of trade in Yue ware as well as the improving quality and increasing quantity of Yue ware from the eighth century to the early tenth century.

There is also the evidence from Xian. The octagonal vase from tomb A.D.871 is an addition to the repertoire of shapes of vases demonstrating also an exotic influence. The finds from the Palace Daminggong give support to the existence of provincial tribute in the Tang period.

In this early stage, shape and glaze colour seem to be more attractive to the potters than decoration. Their ideal for Yue ware is a piece of pottery with simple but elegant shape, bright green glaze colour, and not necessarily even a simple incised decoration. This on the basis of the finds from the kiln sites, means that Yuyao was the manufacturing centre.

Regarding the various shapes, they mainly followed the local ceramic tradition but were slightly affected by exotic metalwork. On the one hand there were bowls with straight sides and wide low foot rings, on the other there were also bowls with dented sides and nicked mouth rim. As for the ewers, a four lobed body with long neck and flared mouth became rather common, but alongside these there were ewers with a rectangular handle attachment; a fairly conventional shape.

A glassy bright green glaze colour and a rather compact body were achieved at this stage, although the colour of both the glaze and the body vary greatly. In other words, the preparation of material and reduction firing technique were not yet well control.

Although Yue ware in this period was mostly plain, there are now occasional instances of decoration, but always subordinated to the shape and glaze colour. The incising technique with shallow lines and simple patterns appeared as early as the beginning of the ninth century, while the moulding technique may have started at least in the middle of the same century.

2. Early to Middle Wuyue Kingdom

Examples attributable to this period are extremely rare. The instability at the end of the Tang until the early establishment of the Wuyue Kingdom must have affected the production of Yue ware. Tomb A.D.900 yielded only three pieces of rough Yue ware but seventeen pieces of refined white wares, suggesting that the standard of Yue ware production was rather low and its status was second to that of the white ware at the turn of the tenth century.

Later on the situation was changed, as can be deduced from the eleven pieces of Yue ware from the tomb of the early tenth century. The refinement of Yue ware shows it was used in life and then as a precious burial object after death. The accompanying seventeen pieces of silverwork confirm this point of view.

The tomb of the early tenth century provided pieces of great interest. It yielded one vase and one cover bearing decoration of underglaze painting in iron brown, a rare technique not found on any other Yue ware. Provided that the provenance is certain, this experimental technique greatly extends our understanding of the decorative canon of Yue ware. It also suggests a relationship with

Yue type ware in Hunan.

A vase also from this tomb is unusual in that the 'guan' character is incised on its shoulder.³¹ There is a large number of 'guan' or 'xin guan' inscribed white ware, but the inscription on greenware suggests one more area for investigation.

In addition, the evidence from Ningbo is also available for this period; the pieces are of such quality that production in that style must have continued into the middle Five Dynasties. Referring to the kiln sites, this is when Shangyu and Yinxian joined in the line of production. At this stage, Yue ware of whatever refinement maintained much of its ninth century character as a plain or simply decorated ware, being negative proof that the zenith was not to be achieved before the middle tenth century.

3. Middle Wuyue Kingdom to Early Northern Song

Around the middle tenth century, Yue ware production finally gained the patronage of the Qian family and achieved its highest quality. Imperial taste obviously demanded that Yue ware should be a medium of wonderful aesthetic and technical refinement, and many excellent pieces were produced in this phase. The distinctive features are the thinness of the body, the consistent green glaze colour, the elegance in shape, and, most of all, the substantial decorative repertoire of motifs modified from Tang crafts. The ultimate requirement from the potter was now transferred from glaze colour and shape to decoration. The representative dragon vase, found from the royal tomb dated to A.D.942, is especially to be singled out.

This is the period during which all the three sites, Yuyao, Shangyu and Yinxian, were producing their best. Alongside the refined pieces which met the requirement of officialdom, the majority were of course common products made for the domestic market. The local influence of Yue ware style was not only far reaching in the Zhejiang province as evidenced

by the remains in kiln sites in Wenzhou and Huangyen etc³² but also furthered south to the province Guangdong as hinted by the finds in the royal tomb of the Nan Han Kingdom. Trade overseas, with reference to the finds in Fostat, was in high quality products.³³

Pieces bearing the inscription 'Taiping wuyin' shows definitely the Yue ware production at A.D.978. The coincidence of this date with the last year of the Wuyue Kingdom still remains a mystery. The four characters are usually incised in a rough manner that does not point to any connection with the high quality of the ware --- some of the pieces are fine, some are coarse.

Coming to the Northern Song, the production have not been disrupted by the political change at first. Apart from the written record, confirmation of production is supported by a number of dated pieces, such as a box incised with floral scroll dated to A.D.1023-31,³⁴ the vase dated to A.D.1080.³⁵ Decline came around the late eleventh to the early twelfth century.

Footnotes to Chapter V

1. The earliest instance, bearing a date equivalent to A.D.189 is a spouted bowl in imitation after a bronze prototype, see KOYAMA, 1; The Huzi dated to A.D.251 is better known for its bearing not only with the date but also the region and the potter's name. A recent find is a vase inscribed with the region and the potter's name, though without the date; WW1958.8, pp.156 and pp.97, fig.2, WW1976.9, pp.99-100.
2. WW 1958.8, pp.42; KOYAMA, BJ5.(4)
3. WW1957.6, pp.92; KGXB 1959.3, pp.107-119; WW 1958.8, pp.42
4. GGBWYYK 1980.1, pp.6; This tomb yielded also a five-lobbed cup with rough incising, no illustration.
5. CHEN Wanli, BC.4.(3), fig.10
6. KG 19644, pp.182-187, pl.5.2.
7. WW1976.7, pp.60-61; WW 1979.10, pp.11
8. WW1958.8, pp.45
9. KSAC, BW8, no.63; KGXB 1959.3, pl.6.10
10. Shanghai Museum, BC6, pl.28; ADDIS, BW1.(1), pl.11
11. LOEHR, BW10

12. The most detailed description is an essay in CHEN Wanli, BC4.(2), pp.12-15; the essay is originally a preface written in 1936 for the album of photographs of Yue ware, Tangdai yueqi xuanji
13. WW 1975.8, pp.69, the vase is mistaken for bearing the date in this report, but actually it is the tomb being datable as informed in GGBWYYK 1980.1, pp.3-27
14. KGXB 1959.3, pl.2.3; Vase covered with a bowl was found from a tomb dated to as early as A.D.794, see WW 1975.8, pp.69. Another vase with four looped handles was found in a tomb dated A.D.860 in Hangzhou, see WW 1957.6, pp.92, no illustration
15. WW 1979.12, pp.18-23
16. Seventy pieces of these inscribed white wares are listed in WW 1979.12, pp.27-28
17. WW 1975.8, pp.66-72
18. KG 1975.3, pp.186-194
19. WW 1977.10, pp.90-92 ; WW 1981.2, pp.37-45
20. WW 1977.9, pp.16-30
21. KG 1975.3, pp.193
22. WW 1965.2, pp.36; also BC 13
23. KG 1964.4, pp.187

24. WW 1960.4, pp.48
25. WW 1965.9, pp.34
26. WW 1965.9, pp.34; also BC 16
27. KG 1964.4, pp.182-187; KG 1975.1, pp.62-64
28. BC 10 & 11
29. BJ 7
30. WW 1975.8, pp.70; it is a modification of
that in WW 1965.9, pp.32
31. WW 1975.8, pp.66-72, the jar has two
horizontal loops and its height is 28.2 cm.
The footnote no.4 in the report records
another jar bearing the inscription 'guan',
which was found in 1955 from the tomb of
Yuan Congzhang.
32. WW 1965.11, pp.21-34; KG 1958.8, pp.48-47
33. GYLLENSVARD, BW 6.(3)
34. LOEHR, BW 10
35. Toki Zenshu, no.24

Table 7 :

Dated and Datable Pieces of Yue Ware

Date	Source	Location	Yue ware	Reference
Early 9th cent.	Port	Yangzhou	Sherds	WW 1977.9,16-30
A.D.810	Tomb	Shaoxing	2 ewers, 2 basins, 1 box, 1 waterpot, 1 broken spittoon	WW 1954.5,33-37 BC 4. (2) ,p.12-15
A.D.823	Piece	Cixi	1 tablet epitaph	WW1958.8,42 BJ 5. (1)
A.D.834	Tomb	Shengxian	vase-epitaph	WW 1975.8,69
A.D.847	Piece	Shanghai Museum	1 broken ewer	BC 4. (3) , fig.10
A.D.847-60	Piece	Yinxian	1 broken ewer	KG1964.4, pl.5.2
A.D.848	Piece	Ningbo	Moulded bowl	WW 1979.10,11 WW 1976.7,60-61
A.D.850	Piece	Yuyao	vase-epitaph with bowl on top	WW 1957.6,92 KGXB 1959.3,pl.2.1
A.D.866	Piece	Shangyu	two cup-epitaph, one lobed cup	GGBWYYK 1980.1
A.D.871	Tomb	Xian	8-faceted vase	WW 1960.4,48
c.A.D.898	Port	Ningbo	Many pieces	KG 1975.3,193 WW 1976.7,60
A.D.900	Tomb	Hangzhou	1 vase, 1 basin, 1 bowl	WW 1979.12,18-23
A.D.922	Piece	Yuyao	jar-epitaph	WW 1958.8,45
early 10th cent.	Tomb	Hangzhou	1 vase, 3 basins, 5 jars, 1 bowl, 1 lid	WW 1975.8,66-72
A.D.942	Tomb	Hangzhou	1 vase, 1 ewer, 4 dishes, 6 basins, some lids	KG 1975.3,186-194
A.D.952	Tomb	Hangzhou	1 ewer, 1 lid, neck of a vase	ditto
mid. 10th century	Tomb	Suzhou	1 bowl, 9 square boxes 1 jar, 1 basin	WW1981.2, 37-45

mid. 10th cent.	Tomb	Zhenjiang	1 ewer, 1 spittoon, 1 bowl, 1 cupstand	WW 1977.10,90-92
A.D.959	Pagoda	Suzhou	1 stemcup & stand	WW 1977.10,90-92
A.D.961	Pagoda	Dongyang	1 bowl, 1 basin 1 jar, 1 cupstand	KG 1964.4,187
A.D.977	Piece	collection	box with cover	BJ 5.(1)
A.D.978	Pieces	Shanghai Museum	1 vase, 1 box	BC 6; BW 1.(1)
		Others	many	

Chapter VI

CONCLUSION

Yue ware, as we have seen, is the particular type of greenware produced in the northern Zhejiang province during the period from middle Tang to early Song, that is from the late eighth century to the eleventh century. When we use the term Yue ware style we apply it specially to the finest quality pieces with the most sophisticated shapes and decorative motifs, such as were made around the middle of the tenth century bearing in mind that the wares were subject to the patronage of the Wuyue Princes.

There must have been a great amount of Yue ware being produced over a long period, and the finds from the kilns are evidence of this. It was also a special type of ceramics held as one of the highest ranked decorative arts as it was among the tribute items to court and the wares were usually bound in gold or silver. However, the honour of the ware did not guarantee its survival, and it was rarely available even shortly after its chief era of production and relatively little has survived down to the present day.

For centuries studies pursued on this ware were carried out by literati and scholars in a very traditional manner. That is, the study was based on written works rather than on artefacts, on subjective speculations rather than on scientific analysis. We find a keen interest in the appraisal of the glaze colour and on the distinction of the fabulous gold and silver bands; but we look in vain for any description of its decoration, or any clue to an appreciation of its great variety of decorative motifs, which is the essential and dominant characteristic of this ceramic product.

One consequence of such traditional studies is unfortunately the creation of some confusing terms. In the first instance we have the term 'Yueyao' occurring in Tang poems; this introduced the concept of identifying the pottery in accordance with region of its production and its is as a rule applicable to other contemporary potteries. Then there occurred in a late ninth century poem the term mise, which presumably referred to the best quality pieces of Yue ware and was possibly confined to the tribute specimens. A great uncertainty as to why the term mise was used and which pieces could have qualified as mise

were arrived at. Thereafter in the fourteenth century came the appearance of the more specific term 'Chaiyao' referring to pieces made during the reign of the emperor Chai Shizong. The progress from the general Yueyao, through and refined mise to the particular Chaiyao, each being a refinement of the previous category, reflects the great enthusiasm of the literati for this ware. This enthusiasm reached its peak in the eighteenth century with Qing connoisseurs vainly insisted upon identifying each of these three categories as distinctive types within the whole concept of Yue.

We should point out here that such literati studies do not assist our understanding of Yue ware at all, but eventually merged into the literary tradition. The only significance these works still hold is that they record the changing attitudes of literati and also the extent of connoisseurship as regards this ware through the subsequent centuries. The one contribution embedded in this literary tradition, if one can ignore the confusions, is the clue provided to the location of the kiln sites.

The extent of Yue ware production was never really clear until the identification of the complex of kiln sites. The three main sites

on which archaeological excavations were carried out were Yuyao, Shangyu and Yinxian, which all lie in northern Zhejiang. The ceramic tradition of the Proto-yue in this region must have laid the foundation for the operation of these sites. The legacy of the tradition is evident on Yue ware in terms of the achievement of a hard stoneware body, green glaze colour and spur-support firing. On the other hand the administrative geographic position must be another determinative factor for the location of these ceramic industry centres. Yuyao and Shangyu were within the precinct of Yuezhou, where the eastern capital of the kingdom was established, and Yinxian was adjacent to the famous port Ningbo.

It is obvious that Yuyao, the most prominent and probably the first site for production of the ware, has exerted a strong influence on the pattern of Shangyu and Yinxian. Efforts, based on the remains at the sites, to work out whether different styles were made at each of the three kilns have met with little success. Thus, with the study of material from the sites, and of representative pieces from museum collections, it has been possible to clarify and establish a distinctive Yue ware style in terms of

shapes and motifs.

Thirteen leading shapes and two main categories of motifs, zoomorphic and botanical, were carefully studied and listed item by item in the content of the fourth chapter. Many shapes, found formerly in metalwork, were novelties introduced into or popularized in this ceramic ware. Instances are spittoons, globular jars, covered boxes, ewers with ribbed sides and vases with long necks. We have noticed that splayed footrings, lobed sides and angular turns are noticeable characteristics in response to the influence of metalwork prototypes seen in the Tang silverwork of the eighth century.

The silverwork inspiration in Yue ware decoration is relatively much stronger in both the execution and content of the motifs than on the shapes. Incising and carving, in imitation of chasing and repoussée in metalwork, now become the dominant technical means for decorating a ceramic vessel; carving in relief resembles closely the effect of repoussée, and the moulding technique is another means of achieving the same effect. However, Yue ware owes its most characteristic features to the introduction of a whole new repertoire of decorative motifs into the ceramic

medium. The great variety of the motifs can basically be divided into two main groups: zoomorphic and botanical. It is of interest that the zoomorphic group displays the more vigorous and impressive characteristics of Tang decorative art, while the botanical group tends towards stylization, notwithstanding that some in the group are rather naturalistic. The latter group became more and more dominate in Song, when the zoomorphic repertoire was much less regarded.

In pursuing the comparison between Yue ware and Tang silverwork, the time lapse between these eighth century and tenth century products arouses curiosity in the first instance. It now seems safe to put them together on the ground that a silverwork tradition could have been maintained in Hangzhou throughout Tang to Song. The establishment of which was accounted for by the settlement of the Persian immigrants and also the availability of the silver ore.

In addition to the influence of silverwork, other crafts such as lacquerwork, bronze mirrors, dyed cloth, wool rug and wood provide a basis for comparison. We then come to the conclusion that the Yue ware style stems from Tang decorative

art. In achieving a higher level of sophistication and complexity in ceramic shapes and particularly decoration, it clearly shows a crucial stage in the evolution of ceramic history during the intervening Five Dynasties between Tang and Song.

However, hardly any style is established suddenly without a course of development. For the stylistic evolution of Yue ware, a certain number of dated and datable pieces at our disposal presents a broad outline of its basic development, and makes possible an approximate dating scheme in three stages.

The primary stage could have started from the late eighth century and continued into the early tenth century. The seven pieces from 'tomb A.D.810' and the finds from the two ports are key pieces for this stage. In addition to the greenness and roundness credited to the ware by the contemporary poets, a greater variety of shapes and an attempt at rough incising were already emerging.

The intermediate stage occurred at the turn of the tenth century, extending possibly from the last quarter of the ninth century to the first quarter of the tenth. This stage must have

overlapped the earlier and the later stages.

Yue ware maintained much of its ninth century character as a simply decorated ware, and simultaneously it began to be subject to the strong influence of metalwork in bearing refined decoration. The underglaze painting technique was also experimented with at this stage; it was probably a method stimulated by the Hunan wares. The inscription of the 'guan' character points to a contact with another ware, the white ware. Discussion of these would need further study.

The dragon vase from the royal tomb dated to A.D.942 and the dragon bowl in the Metropolitan Museum exemplify the finest products of the third stage, the period of which is around the middle tenth century. The powerful stimulus of the Tang silverwork now provided a creative force which made Yue ware a highly sophisticated decorative art. The distinctive Yue ware style, which we have analysed above, now reached its full maturity, and it established a new decorative tradition in ceramic history, which was to have an impact far beyond its period and region.

Abbreviations

AO	Ars Orientalis
BC	Bibliography, Chinese
BJ	Bibliography, Japanese
BMFEA	Bulletin of Museum of Far Eastern Antiquities, Stockholm
BW	Bibliography, Western Language
CPAM	Comission for Preservation of Ancient Monuments
FECB	Far Eastern Ceramic Bulletin, Ann Arbor
GGBWYYK	Gugong Bowuyuan Yuankan
JRAS	Journal of the Royal Asiatic Society
KG	Kaogu, and Kaogu tongxun before 1958
KGXB	Kaogu Xuebao
KSAC	Kiln Sites of Ancient China, BW 8
MFA, Boston	Museum of Fine Arts, Boston
MFEA, Stockholm	Museum of Far Eastern Antiquities, Stockholm
OA	Oriental Art
STZ	Sekai Toji Zenshu, Ceramic Art of The World, Tokyo
TOCS	Transactions of the Oriental Ceramics: The World's Great Collections, Tokyo

TTT

Toyo Toji Taikan, Oriental Ceramics:
The World's Great Collections, Tokyo

V & A, London

Victoria and Albert Museum, London

WW

Wenwu, and Wenwu cankao ziliao
before 1958

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古窯址的調查〉

1980.1, pp.3-27

Feng Xianming, Sanshinian lai woguo
taoci kaogu de shouwo

馮先銘〈三十年來我國陶瓷考古的
收穫〉

KG Kaogu, and Kaogu tongxum before 1958

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tang mu de fajue

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1959.12, pp.679-681

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pingkangfang chutu de liujin chatozi

馬得志〈唐代長安城平康坊出土的鑲金漆托子〉

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Lin'an wudai mu zhong de tianwentu
he mise ci

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